

PSA JOURNAL



VOLUME 15 NUMBER 12

DECEMBER 1949

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CONTENTS

	PAGE
TWO NUNS—COVER ILLUSTRATION	A. Aubrey Bodine
BOOK REVIEWS	Cover
CAMERA CLUBS	H. J. Johnson
COLOR DIVISION	Karl A. Baumgaertel
INDEX TO PSA JOURNAL, 1949	775
NATURE DIVISION	Louise Bromman Janson
OPTICS	
LENSES AND SHARPNESS	Raymond J. LeBlanc
PICTORIAL	
CONTROL FOR THE PURIST	Cecil J. Blay
CASE AGAINST THE SALONS	Donald Hamilton
PHOTO-JOURNALISM DIVISION	Cliff Edom
PSA	
NATIONAL LECTURE TOUR	741
PERSONALITIES—A. AUBREY BODINE	752
THE FOLIO	W. Dovel LeSage
TERITORIAL COLUMNS	771
NEWS AND NOTES	774
TECHNICAL	
MASKING	Joseph S. Friedman
PSA TECHNICAL DIVISION	Vera B. Wilson
WHAT'S NEW	Jacob Deschin
	739



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WHAT'S NEW

By JACOB DESCHIN, APSA

A new high-power, high-intensity electric light source which is one-eighth as bright as the sun, was announced recently at a meeting of the Society of Motion Picture Engineers. The invention, Telcoarc, which is based on the same principles as the concentrated-arc lamp introduced by Western Union Telegraph Company three years ago, was revealed by W. D. Buckingham, of Western Union.

The new arc light's luminescent source, a pool of molten zirconium metal maintained at 6500 degrees F., is two-tenths of an inch in diameter and operates in the open air without a glass bulb. It produces "a uniformly bright, sharply defined circular spot of white light of dazzling brightness," and is expected to result in major developments in many fields, including projection and photography, particularly in color work.

"A 16mm motion picture projector designed to use a 1000-watt lamp of the new type produces three times as much light on the screen as the currently available projectors using a 1000-watt tungsten filament lamp," he said. "The new light, being a much smaller source, will also produce sharper, clearer pictures on the screen."

An increase of $2\frac{1}{2}$ times in ground-glass image brilliancy of twin-lens reflex cameras is obtained with the Hartley Field lens, made by the Hartley Pen Company, Pasadena, Calif. Made of lucite and selling for \$4.95, it can be installed in any twin-lens camera. In addition to the overall brightness increase, the lens also strengthens corner illumination, which ordinarily is darker than the image center. The Hartley lens, which is placed in the camera just below the ground-glass viewing screen, makes generally available a focusing aid hitherto limited to a few cameras. The increased brightness of the image minimizes the need for a magnifier and aids focussing in dim light or on off-center areas.

A walking-stick tripod that goes along helpfully on all kinds of terrain is announced by Tri-Una Sales, 315 Union Arcade, Davenport, Iowa. A good-looking walking stick of light-weight aluminum alloy in natural silver, or black finish, the Tri-Una unfolds in three seconds into a sturdy and rigid tripod. To set it up, the photographer merely removes the non-skid rubber ferrule tip, and flips the three interlocking legs into position. A knob with a wrist thong surmounting the cane unscrews to be replaced by any standard tilthead. Two models: the 48" model for cameras with view finders; and the 42" model for reflex cameras. Priced under ten dollars, including tax.

Considerable interest has been aroused in the products of a new photographic manufacturer, the Cadwell Corporation, of 400 No. Camden Drive, Beverly Hills, Calif. Principal attributes of the new products

are novelty in design, practicality and beauty. These qualities are particularly notable in the Caddy Stedi-Rest, Junior and Master models of a new camera tripod. At first glance it looks like a light stand and the master model seems to have two sets of legs, one set above the other. Both models are made of aluminum, are very light, and close down to an overall length of only $16\frac{1}{2}$ inches. They extend to $7\frac{1}{2}$ feet. The tripods are self-leveling, rigid and quickly adjusted.

Cadwell's Caddy Tripod Head incorporates a new tension spring construction and allows a full 360-degree panning action, with 180-degree direct vertical action. The Caddy Handi-Rest is a metal handle with a form-fitting pistol grip for holding the camera steady.

E. Leitz, Inc., have made available the Leica Tandem, a device for coupling two model IIC Leica cameras one over the other. One can be loaded with black-and-white film, the other with color, or the two can be used simultaneously for vertical stereo shots. The shutters of both cameras may be released in unison, or separately. The coupled cameras make a compact unit. Price of the coupling device, including the cost of the somewhat complicated installation, is \$77.

The Optimus Brilliant View Finders for Leica and Contax cameras, introduced by Photo Research Corporation, of Burbank, feature five viewing eye-pieces for five lenses of different focal lengths. Each eye-piece magnifies the image to match a given lens, but the field of view size in the Optimus remains the same. The device provides individual eye correction, has parallax adjustment in feet or meters, positive click stops for each lens position, and sells for \$110.

A new Mendelsohn Speedgun designed for the Rolleiflex and costing \$45 has a solenoid-type unit operating at all shutter speeds with current from three M-type batteries. It has a battery case with a three-foot extension wire, permitting operation off the camera. This includes a metal base plate on which the camera rests and to which the gun is attached.

Burleigh Brooks Co., 10 West Forty-sixth Street, New York, N. Y., have a Rolleiflex Filter Adapter to permit the use of Rolleiflex filters and accessories on Rolleiflex and Leica lenses interchangeably.

This company also has a new line of Schneider lenses for still and motion picture photography. The line includes Xenon, Xinar and Tele-Xinar lenses for 8mm and 16mm movie cameras; Xinar, Angulon, Symmar and Tele-Xinar lenses for still cameras, and special Xenon and Tele-Xinar lenses for Kine Exacta cameras in factory-supplied mounts.

A new model of the Kalart Synchronized Prism Range Finder, the Model E-5, is being installed exclusively on the new $2\frac{1}{2}$ x $3\frac{1}{4}$ Century Graphic camera.

The Ideal Pocket Range Finder is offered by the Federal Instrument Corporation, 14-02 Broadway, Long Island City, N. Y., at \$2.95. The all-metal assembly, with

(Turn to page 741)

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BUT IS IT A PICTURE? . . .

THAT WAS sound advice from PSA Progress Medalist J. Dudley Johnston to the PSA Annual Meeting. Discussing so-called "modern" photography, Mr. Johnston, who has been helping photography to progress for more than a half-century, declared that unusual angles, striking views, novel approaches, and other techniques of the modernists are inadequate and unsuccessful unless they are combined with established art principles to create a picture.

THE SKY is the limit in handling subjects, he said. Yet he insisted that the end-product must be a picture rather than a poster or advertisement. This broad-minded pictorialist—and may his tribe increase—saw "germs of good" in revolutionary movements. He urged that what is best of the old be combined with what is good of the new to make for progress.

IN THESE trying days, with the world confused by too much revolution, this wise man gives good advice. In the case of life, as of art, it is better to retain the best of the old than to sacrifice everything for what reputedly is new, different, and better, yet obviously is nebulous and untried. None can say that the world either of life or of art has reached a state of perfection. Yet both have attained degrees of perfection too good to be sacrificed now.

MEDALIST JOHNSTON has the right idea. Preserve what is best of the old. Adopt and adapt what seems good of the new. Meld the techniques to produce something better.—VHS

PSA CONVENTION

Baltimore, Md., October 18-21, 1950

PSA JOURNAL, Vol. 15, Dec. 1949

National Lecture Tour

Woods "Pops" Whitesell will go on tour for the National Lecture Program in 1950. This announcement was made by Conventions Vice President P. H. Oelman immediately following the demonstration of group photography given by "Pops" at the St. Louis Convention.

The Whitesell program will include a brief lecture illustrated by slides of 20 of "Pops" best known prints such as "Margaret Holds the Floor," "Pioneers," "Pep and Peppers" and others. This will be followed by an actual demonstration of the photography of groups with special emphasis on arrangement and posing. During the demonstration "Pops" will make a number of pictures which he will process and print on his return to New Orleans. Prints of these will be sent to the sponsoring group for their permanent collections.

The PSA National Lecture Program will finance the tour and the charge to sponsoring groups will probably be \$100. This

will include an honorarium for "Pops" and his transportation expenses. Sponsoring groups will be expected to provide the auditorium and all other local expenses. Some sponsors may wish to charge admission and sell tickets while others will want to make no charge and to make admittance by invitation only. This is optional.

The first tour is planned to begin about April 1st and will cover the West and Midwest. A second tour is contemplated for the fall to cover the Eastern part of the country.

Clubs or other groups wishing to bring this instructive and highly entertaining program to their cities should communicate immediately with P. H. Oelman at 311 Main St., Cincinnati 2, Ohio, for details and available dates. Since each tour will be limited to not more than 15 engagements, some of which have already been spoken for, prompt action is necessary to avoid disappointment.

WHAT'S NEW

(From page 739)

easy-to-read dial and three-inch housing, is packed in a maroon leatherette-covered container.

Superb Photo Accessories Company, 9213 Venice Boulevard, Los Angeles, are marketing the Spaco 35mm Vertangle Bracket (\$1), a simple device with a retaining screw for mounting a miniature camera in a vertical position when using a tripod or tilt head.

Darkroom

FR, 951 Brook Avenue, New York, have a \$3.95 snapshot printing kit containing the equipment and materials for contact printing by ordinary room light. The kit consists of a 4 x 5 aluminum printing frame, three trays, print tongs, developer, fixer and a packet of Velite "daylight" printing paper. The kit is designed for beginners who want to make contact prints but do not have a darkroom.

This company also has put on the market three new prepared solutions: FR Rapid Fixol, a high-speed acid one-minute negative fixer; FR Negative Developer, a quart-unit concentrated solution that yields two gallons of working solution; and FR Liquid Hardener. Each in quart size costs 75 cents.

A \$12.50 contact printer, the Kedak

NOTICE

All applications for PSA Honors consideration in 1950 must be sent to Headquarters prior to April 1, 1950. This advance in date is required for adequately reviewing applications.

Honors Committee

Home Printer, for negatives up to 4 x 5½ inches, has been announced. The all-metal unit permits strip printing of 35mm and larger rollfilm negatives with margins down to 1/4 inch. Features include four making guides, two with scales; one-piece platen lined with foam-rubber pad; printing light switch activated by closing the printing platen, and 7½-watt ruby safelight lamp. The printer uses a 10-watt frosted printing lamp.

Windman Brothers, of Los Angeles, have trays made of the new plastic material, Royalite, now being widely used in a variety of industrial products because of its toughness. The trays are scuff-proof, cannot be chipped or broken, are flexible but rigid, light in weight and off-white in color. They come in sizes 11 x 14, 16 x 20 and 18 x 22 inches. A line of hypo bath trays made of the same material are available in one, five and ten-gallon sizes.

This company also makes the Yankee Clipper Adjustable Rollfilm Developing Tank, which sells for under \$8 and features a combination film reel and agitator. The tank takes the minimum quantity of solution, ranging from 8 ounces for 35mm to 14 ounces for No. 116 roll film. The black plastic tank also permits use of a standard tank thermometer.

Anasco has a new Acid Fixer and Hardener, for which improved keeping qualities are claimed. Fixer and hardener are combined in a single powder packaged in hermetically sealed cans with easy-opening keys. Due to its special characteristic, the new fixer becomes warmer instead of colder during mixing, thus causing the chemicals to dissolve more quickly.

Anasco also announces a replenisher solution for use with Vividol Developer. The new product is recommended by the company especially for use with continuous roll processors using Anasco Monodex Paper in photofinishing plants.

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GIANT'S CASTLE

F. B. Kelley, Jr.

From The 14th Annual Kodak International Salon of Photography

CONTROL FOR THE PURIST

BY CECIL J. BLAY, APSA, FRPS, FRSA*

Reading, England

ALREADY worn thread-bare, but painfully perennial, the old argument continues between the so-called "straight worker" or "purist," and the worker who upholds the use of control methods in photography, sometimes (and not always deservedly) called "the faker." The argument will continue until it is possible to educate both the protagonists into the realization that they are both wrong—and both right!

The first man is right in that he appreciates and desires to utilize the unique features peculiar to the photographic process, and seeks therefore to maintain the highest standard of technical excellence. He is right all along the line *until* he comes to the question of picture-making, and there he reveals his fundamental ignorance of aesthetic principles, and so defies technique that print quality becomes everything to him—regardless of the fact that pictorially speaking the statement which he has made upon his sheet of bromide paper is probably utterly valueless except as a record of a frozen fragment of time. So far as form, design, effect or emotion are concerned, it is without significance.

The second party to the argument is also correct, for he undoubtedly has some understanding and appreciation of the very things of which his opponent is ignorant; indeed, he may have these qualities in a high degree. His error lies in his lack of respect for the medium in which he works, so that he insults and debases it by resort to a style of handwork which makes his photographic picture look like a cripple in art-expression, leaning precariously upon the crutches of painter and drawing-master.

Return to Sane Principles

A leading critic, writing of the Royal Academy in 1944, says that much of the work there exhibited showed a refreshing return to sane principles, and this leads one to the confident expectation that pictorial photography, in due season, will follow the same course; indeed, it is not too much to hope that it has already begun to do so. There is a general dislike of the pre-war "stunt" picture, with its bird's-eye or worm's-eye viewpoint, and undoubtedly a wide measure of approval for those pictures which portray beauty and truth, nature and humanity, by means of the photographic medium used to its highest and best advantage.

That there is a real future for pictorial photography no enlightened observer can now deny, but the form

which that future will take depends upon the intellectual grasp which we, as photographic picture-makers, have of all the unchangeable principles of art (principles which remain true from the earliest dawn of human self-expression) as they are related to the relatively new medium in which we choose to work.

That these principles are not universally appreciated can be readily observed from visits to many of our leading salons. Prints are frequently exhibited of a high technical standard which, as pictures, have no claim whatever to serious consideration. And, still more frequently, prints are shown which, though well composed and attractive in design, are glaring examples of bad technique and shoddy craftsmanship. Some are *both* artistically and technically bad!

The purist, on seeing bad technique, becomes horrified at this gross mishandling of the beautiful photographic process, while the true artist, in his turn, remains entirely unmoved before the type of photograph the entire merit of which consists in the fact that it is "a really good print."

And then the silly argument starts again—Is control permissible? I am suggesting that the intelligent answer lies with neither side.

Overcoming Limitations

Having chosen photography as a medium of expression, it is obviously essential that the picture produced should be entirely photographic in appearance. Anything other than this dishonors the photographic process. At the same time, any understanding of aesthetics forces us to realize that it is only seldom that careful visual selection and straight processing will enable us to convey in the final print exactly the impression which we desire to create, owing to the limitations inherent in our medium.

In picture making we soon come to realize that the lens sees too much, sometimes, and on occasions sees things in a greater or lesser degree of contrast than appears to the eye, so that we are faced with the necessity of darkening or brightening certain parts of our prints.

Having applied mechanical, optical and chemical control in the production of the negative—and who can deny this—we are surely not to be deterred by a mere parrot-cry from continuing the process in the final print, especially since our efforts are only designed to make good the deficiencies of our apparatus.

There is only one commandment—our afterwork *must not show*.

* General Secretary, Anglo-American Portfolios; Pictorial Division Representative to England.



REUNITED

R. L. Coles, Harrow, England

We must not dismiss from our thoughts the true control processes, such as bromoil and the paper negative, but we should remember that these are only effective in the hands of a very few, — those born artists who instinctively know just how to handle all the elements of a picture and who produce in the final result a thing of beauty which can be measured by any standard.

The average worker does not possess this gift, and must find a solution to the problem which will suit his relatively mechanical system of processing. After all, the beauty of photography as such can only be seen at its best when it is presented in a characteristically photographic manner, and often the true control processes are resorted to by workers who use them to cover up their inability to produce good, sound photographic pictures.

It is only occasionally possible (and then only in the hands of a highly skilled worker) to carry out a complicated system of combination printing without some evidences being apparent to the initiated. This does not refer to the comparatively simple and quite legitimate printing-in of clouds where nature has, at the moment of exposing, provided none, but to the building up of a composite picture from a number of different negatives. Where it is possible to do this successfully, then, since I shall be unaware that anything of the sort has been done, I am quite happy unconsciously to accept it, but my devotion to pure photography is such that I personally prefer to use control methods only to rectify minor passages of an otherwise satisfactory print, especially since I am confident that this *can* be done in a manner

that escapes detection, so that returning to a print some weeks after having made it one cannot find (and usually fails to remember) just where the small alterations were made.

Some Suggested Methods

I will conclude these notes by giving brief descriptions of the methods which I use when I consider it necessary to darken or brighten passages in my prints. There is nothing very original about either, and there are other methods of obtaining the same results, but these particular methods work well with me, and should do so in the hands of others, if care and patience are exercised.

Oil Reinforcement

General remarks. If possible, work on a print after it has been mounted, thus avoiding subsequent pressure marks on the treated surface. Leave a half-inch strip of dry-mounting tissue all around the sides of the print to prevent soiling the mount. This tissue can be easily trimmed away afterwards with a razor blade.

Materials required. Cottonwool; one or two brushes, some small stumps; a tube of megilp, a bottle of poppy oil and a small supply of turpentine (artist's quality); oil pigment, lamp-black, sepia and blue.

Procedure. Squeeze small dabs of megilp $\frac{1}{2}$ on to the print, making about six small patches of it. Take a piece of the cottonwool moistened with poppy oil and with this rub the megilp well into and all over the print. Leave this a few minutes to sink into the paper, and then

with a clean piece of cottonwool endeavor to rub *every trace* of oil off the paper.

Mix the pigments to match the color of the print image (by daylight) and apply where required with cottonwool, brush or stump according to the size and shape of the area concerned. Remove excess pigment carefully with clean cottonwool.

The tone should be built up gradually by light applications, rather than by putting on a heavy dose all at once. The latter is the way to make it *show*, which it must *not* do when the print is dry. And the turpentine? A drop of this on cottonwool will clean the whole mess off again, if you make a batch of it.

The only other ingredient is patience.

Ferricyanide-Hypo Reducer

The use of this for after-work on prints is so well known that a formula seems hardly necessary. Nevertheless, the following method of using seems to give just the right amount of controllable action.

Stock solution. Hypo. 2 lbs. dissolved in a Winchester of water.*

To use, take two ounces of the stock solution and add to it 5 ozs. water. Take a crystal of ferricyanide about the size of the small finger-nail and dissolve this in 2 ozs.

of hot water, keeping this solution out of the light. Add the ferricyanide solution to the hypo solution in just sufficient quantity to make the latter a pale yellow color. This mixture loses strength and will need replenishing with further ferricyanide as work proceeds. The print must first be thoroughly soaked, and work must be done near a tap, so that frequent rinses can prevent staining.

Procedure. Take the wet print and lay it in an empty dish. Apply the reducer to the area concerned by means of a brush or cottonwool, wiping off with wet cottonwool and rinsing the whole print from time to time.

When working on a sky area it is as well to leave the original surface water on the face of the print, as this dilutes the mixture and prevents hard outlines of application, but on other parts of a print the surface moisture should first be removed by gentle rubbing with cottonwool. The action should be *very* carefully watched, and not overdone.

These processes are, of course, elementary knowledge to most experienced workers, but it has been the writer's experience that many people have a theoretical knowledge of them without practical guidance as to their use.

* Rhœnix's Medium diluted one to one by volume with triple-distilled turpentine makes a good mealup. Ed.

* 4.5 liters or 10 lbs. of water. Ed.

Lenses and Sharpness

BY RAYMOND J. LEBLANC

DO YOU GET as much sharpness in your prints as you think you should? If you do, you are one of the fortunate individuals in photography. But if you are an average photographer, you often have had cause to wish that you could get a little better definition in your pictures.

Perhaps you have thought that if you could only get a better lens, or a better camera, or a better enlarger, your prints would come out sharper. *You may be right.* Or the fault may not be with your equipment at all, but rather with your methods of making pictures. Either way, this article will try to shed a little light on a subject concerning which there has been altogether too much superstition.

Analysis of the problem of sharpness in photographs shows that three conditions are necessary for good definition and the showing of fine detail:

1. The lens must make a sharp image.
2. The film must be positioned so that the sharp image falls upon it.
3. The image must remain motionless on the film while the exposure is being made.

Only one of these conditions involves the quality of the lens, and very often a lens is blamed for unsharpness when the fault is elsewhere.

Causes of unsharpness other than lens quality. The fault may be in the camera itself—it may not focus properly. And such is actually the case much more often than one would suppose.

The lens may not be pointing squarely at the film. This is a very common fault with cameras of the type in which the front standard slides out on the bed, as in the popular plate-back cameras. Even though well constructed when new, after a time some looseness is bound to develop, which causes the lens to lean backward, due to the pull of the bellows. When this condition exists, one end of the negative will be out of focus. Also the range finder or focussing scale will no longer be accurate, because the lens is no longer at the right distance from the film.

A word about range finders. While providing undoubtedly the most accurate means of focussing, range finders are unfortunately very easy to get out of adjustment. Try this sometime. . . . Get a group of camera fans together, have them all focus at some object from the same position, then check the readings on the focussing scales of their cameras. It is most educational.

Other conditions that might cause lack of correct focus are errors in focussing scales, film holders not registering with ground glass, film not lying flat in the camera (es-

pecially bad with film packs), and looseness in the camera so that the distance between the lens and the film changes between focussing and the exposure.

Every camera owner should make the following simple focus test: With the camera on a rigid tripod, make a shot looking down the length of a picket fence, with the lens wide open and the focus as accurately as possible on a marked picket at about six feet distance. A large diameter enlargement should be made of the portion of the negative that contains the marked picket, and examined to see if that picket is sharpest, rather than some other picket.

Or how's your camera technique? Errors in focus may be due to poor judgment of distance when focussing by scale, inaccurate focus with ground glass (Do you use a focussing cloth and a magnifier? They make a big difference.) poor judgment of depth of field requirements (especially in close-ups) or subject moving out of position between focus and exposure, always a headache in portraiture.

But, except where there is something seriously wrong with the equipment, by far the most serious cause of unsharpness is due to camera movement. Why do experienced photographers use a tripod whenever it is practical? Even with a tripod there is likely to be some slight camera movement. It will pay many photographers to see what their equipment will do when the possibility of movement is absolutely eliminated, and after the conditions that cause inaccurate focus described above have been eliminated.

Set up the camera on a rigid tripod, indoors, on a solid floor (concrete or something similar). Focus as accurately as possible on a newspaper page tacked to a wall about six feet away. Best way of focussing is on *fine* ground glass (you might smear a piece with vaseline) with a magnifier. This can be done with roll film cameras, by placing a strip of ground glass over the film rollers.

Make exposures in the following manner: Set the shutter on "Time"; cover the lens with a dark slide or piece of cardboard; open the shutter; move the slide slightly out, away from the lens, and wait until all possible vibration of the camera has ceased; then make the exposure by uncovering the lens fully, and finally covering it again with the slide. *The results will show just what your equipment is capable of doing.* One exposure might be made with the lens wide open, and other exposures at smaller stops. If you still don't get sharpness (you should be able to read the fine print on a newspaper page six feet away on a negative made in this manner) then you might begin to suspect the *condition* of your lens.

Condition of Lenses. A modern camera lens is a wonderfully precise piece of equipment when it leaves the manufacturer's hands. Unfortunately, it is also a delicate piece of equipment, and careless handling leads to a number of defects which interfere with its ability to give good definition and which are difficult to detect.

The lens may have been dropped. Now when you drop

an egg on the floor, the symptoms are clear—there is no doubt but that something happened to it. However, a lens may look just as sound after you pick it up off the floor as it did before, and yet have suffered great harm. This is especially true of lenses mounted in shutters, which are nearly knocked out of alignment as a consequence of being dropped. And checking alignment is an operation that calls for special equipment and trained personnel; if you have read about looking at the reflections of a candle in the lens surfaces, forget it . . . it is a poor beer bottle that won't pass an inspection of this type.

The lens may have been taken apart and reassembled improperly, by incompetent persons, and the elements may be improperly spaced or decentered. Camera owners should never take the lens elements out of their cells (this does not mean unscrewing the components out of the shutter for cleaning, which is all right if elementary precautions are taken.) Often lenses have been remounted in replacement shutters that do not provide the proper spacing between elements . . . Result: poor definition.

But the most common defect in old lenses is loss of polish due to excessive or rough scrubbing of the glass surfaces. This is really the result of a multitude of fine scratches, perhaps too fine to be seen with the naked eye. Each would be insignificant by itself, but their combined effect is a serious loss of definition, plus a great loss of contrast (brilliance), and the lens is highly susceptible to flare from naked lights in front of the camera. I have often thought that one of the big advantages of lens coatings is the check that they provide on the condition of the lens surfaces, because you can't dig too far down before you have removed a good part of the coating. So a lens with a perfect coating is bound to have a perfect surface also.

The moral of this is to clean lenses as little as possible, which means to prevent them from getting dirty. Finger prints are especially to be avoided. A finger print is a series of little beads of perspiration, which all act like little lenses in competition with the main lens, and none of them corrected for spherical aberration nor astigmatism. Besides finger prints have a slight etching effect on optical glass. In addition they make it easy for all manner of dirt and grit to collect on the lens, to be ground down into the surface when the lens is wiped.

Differences Between Lenses

Photographers worry too much about the relative merits of one lens and a similar lens of different manufacturer. This does not mean that differences in quality do not exist, but as between different products of reliable manufacturers (you know who they are) such differences are so slight that they just do not show up under the conditions of ordinary photography.

The real difference between lenses is one of *type* rather than of quality. Each type of lens favors some particular function, but only at the expense of other functions. An

understanding of this would eliminate much dissatisfaction with lenses. Some of the differences between lenses can be explained as follows:

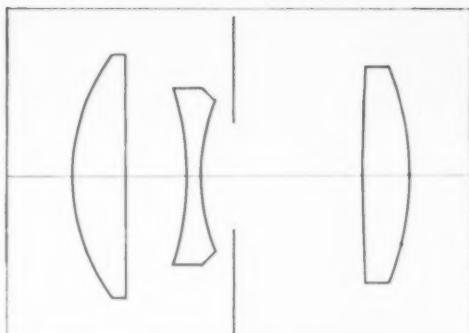
Cost. The tendency in any field of manufacture is to make an article just good enough for the purpose for which it is intended, for competitive reasons. This is also true of lens design. It would obviously be foolish to equip a box camera with a highly corrected anastigmat, or to require that a lens for a miniature camera should cover a wide field.

Definition at edges of field. In general, lenses are designed to cover a definite negative size, and the definition of points outside this area is neglected. By doing this, the designer is able to do a much better job for points within this field than he would be able to do if the definition had to extend farther out, unless he sacrificed speed or made the lens much more expensive. For this reason, a lens should be used only with the negative size for which it was designed (not larger and not smaller).

Object distance. The corrections for the aberrations in camera lenses are worked out for a specified lens-to-camera distance. At other distances the definition is not as good. Camera lenses are corrected for near-infinity focus. Copying lenses (process lenses) are corrected for unit magnification and enlarging lenses have their corrections worked out for some distance in between. Consequently, a lens that works perfectly well on a camera may make unsharp prints if it is used for enlarging. What kind of a lens are you using on *your* enlarger, an enlarging lens or a camera lens? It may make a difference.

Perfection of corrections. In general, lenses for miniature cameras require and are designed to have a higher order of correction than lenses for larger cameras, as they are used with fine grain emulsions of high resolving power from which large diameter enlargements must be made, but as pointed out earlier, at the expense of a wide field. Lenses for some other particular kinds of work, such as photoengraving, also have a standard of definition much higher than is needed for general photography, but again at the expense of wide field and speed.

Lest you jump to the conclusion that ordinary camera lenses are inferior products, let us point out that all good modern anastigmat lenses of reliable manufacture are capable of resolving fine detail, over the entire limit of the field for which they are designed, well beyond the resolving ability of the films available for general photography. From Eastman's determinations, this varies from 70 lines per mm for 35mm Pan X down to 35 lines per mm for Sports Type. And what do these figures mean in terms more familiar to the photographer in the field? Well, 35 lines per millimeter (taking the lower figure) is roughly 875 lines per inch. Just suppose taking a picture of a picket fence with 875 pickets, at such a distance that the entire fence is one inch long on the negative, and sharp enough so that you can count all the pickets. I am sure that if you succeed in doing that, it will be the sharpest negative you ever made! Your lens is capable of doing



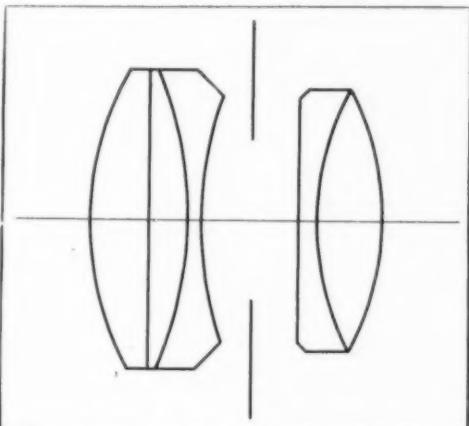
The Cooke Triplet design, used on many amateur cameras.

much better than that when new, *if* you can get it in focus and keep the image motionless on the film during exposure.

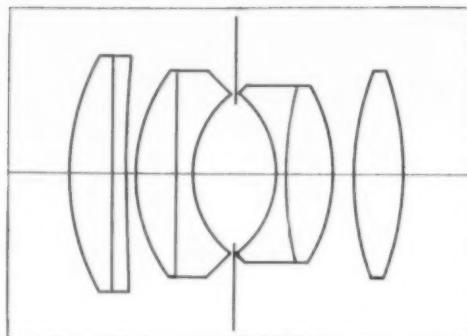
Lens Types for Different Cameras

Except where extreme speed is required, nearly all amateur and press cameras made today are equipped with lenses that are either direct copies or slight modifications of two basic designs which were developed around the turn of the century. These are the Cooke Triplet and the Zeiss Tessar. Both of these types are relatively inexpensive to manufacture, yet their performance is all that one could wish *within their limits of aperture and field*.

The original Cooke Triplet was introduced around 1893, and was one of the first fully corrected anastigmats. It has only three elements, but in spite of its simple design it can be very well corrected for all the aberrations for apertures down to about f 6.3 for an angle of field of about 50 degrees, which is adequate when the diagonal of the film is not greater than the focal length of the lens:



The Tessar design, used on better type amateur cameras and press cameras.



Typical design for fast miniature camera lenses.

this is the condition one finds in most of the popular roll-film cameras, for instance, and the Triplet type is the favorite design for those cameras. Where the field can be smaller, as for 35mm and cine cameras and for professional portrait lenses, the Triplet construction can be used for apertures as large as f/3.5. Some of the better lenses of Triplet design are the Zeiss *Triotar* (used on Rolleicords), *Nettar* and *Novar*, the Hugo Meyer *Trioplan* and several of the Kodak Anastigmats and Ektars.

The Tessar design, which made its appearance in 1903, has been copied even more widely than the Triplet. It may be considered to be a development of the Triplet, but, having four elements instead of three, the corrections can be worked out for wider fields and larger apertures. It continues to be the favorite design for the better amateur cameras and for press use, at apertures up to f/3.5. Its useful field is wide enough to be used on 4 x 5 cameras with a focal length of 135mm which is the popular combination for press cameras today, or on cameras with a moderate amount of front movements. Many commercial photographers use lenses of Tessar design on view cameras rather than go to the extra expense of the symmetrical anastigmats to be described presently, but the field covered by the Tessars does not permit the use of extreme front movements. The Tessar design is easy to recognize; the rear component is strongly positive (it makes a strong magnifying glass) while the front component is weakly negative (it makes things look smaller). Among modern lenses of Tessar design are the Ilex *Paragon*, the Wollensak *Raptar*, the Voigtländer *Skopar*, the Schneider *Xenar*, some of the Wollensak *Velostigmats* and many of the Kodak Anastigmats and Ektars. The celebrated Eastman Commercial Ektar is of Tessar design, but with color corrections highly refined.

Miniature camera lenses. The main idea behind the development of the miniature camera has been to utilize the possibilities of lenses having extreme speeds (large apertures) which are possible because of the great depth of field that is characteristic of short focal length lenses. Lenses with apertures of f/2, f/1.9 and even f/1.4 are not uncommon, and some have been developed as high as f/1.1. In order to get the fine definition necessary in miniature cameras with lenses of such large apertures, a very

high order of corrections is called for, which requires more elements and more complicated surfaces, and such lenses will cost correspondingly more. Some idea of the complexity of design used in miniature camera lenses can be seen from the accompanying diagram of a typical construction for fast miniature camera lenses. Even with such elaborate designs, the field covered at such large apertures cannot be made very wide.

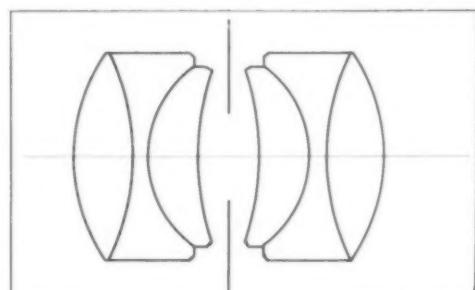
Lenses for commercial photography. This alludes to photography with the view camera, and the use of swings and sliding movements. The usefulness of the view camera depends on the lenses at the disposal of the photographer to a much greater extent than is true of any other type of camera.

The use of the view camera *front* movements, both swinging and sliding, necessitates a lens that is capable of covering a much wider field than the size of the negative, both in the matter of sharpness and freedom from distortion. The anastigmats of symmetrical design, such as the Goerz *Dagor* illustrated here, are superior in these respects to the lenses previously mentioned. Other lenses of this type are the Zeiss and Bausch & Lomb *Protars*, Dallmeyer *Stigmatic*, Voigtländer *Collinear*, and the Gundlach *Turner-Reich Anastigmat*.

A symmetrical lens is one which has the same arrangement of elements on each side of the diaphragm. Each component must be individually corrected for all the aberrations; in other words, the complete lens is in reality two separate lenses. These lenses therefore will have more elements than the Triplets and Tessars, and will cost correspondingly more.

The extra cost is partly offset by the *convertible* feature of these lenses, however. Each component of the lens can be used by itself, or the whole lens can be used as a unit. This affords the photographer a choice of focal lengths from the purchase of only one lens.

The symmetrical anastigmats are as a rule not fast lenses, f/6.3 being the average speed (the *Dagor* is f/6.8). Together with their extra cost this makes the simpler Triplets and Tessars more suitable for use on cameras which do not require the extra wide field of the symmetricals. Which again points up the moral of this story, that a lens is completely satisfactory only when it is used for the purpose for which it was designed.



The Goerz *Dagor*, typical of symmetrical anastigmat construction.

The Case Against the Salons

BY DONALD HAMILTON

AS THE AUTHOR of an article published not so long ago, on the shortcomings of salon photography, I would like to take personally certain references by Jack Wright and Sewell Peaslee Wright in the September PSA JOURNAL. I may not be the particular writer J. W. referred to, who charged that salons are holding photography back and stifling its originality and development, but if not, I thoroughly agree with the gentleman in question; and I undoubtedly am one of the 'self-appointed Messiahs of pictorialism' for whom S.P.W. has 'small regard.'

Let's first get the personalities out of the way. It has been charged that we grippers are motivated by personal bitterness, and S. P. Wright suggests that a salon of our work would indeed be something to see, exclamation point. I am not at all ashamed of my photography, and I doubt that any of the other members of the Anti-Salon League (unorganized) are of theirs. Lacking an exhibition such as Mr. Wright suggests, a representative sampling of my photographs can be found with the article referred to earlier (*U. S. Camera*, July 1949). One of these prints hung in the Baltimore Salon of the previous year. More of my pictures are reproduced with a more recent, but less controversial article (*Camera Magazine*, November 1949), including the two other prints that have received the accolade. (Those really interested can hunt up the June issue of *The Rudder*, for an additional article with photographs.)

In other words, my charges are not those of a disillusioned and embittered individual who has retired, grumbling, from photography to lick his wounds. As the camera club to which I belong (and the local camera store, which my wife thinks I support single handed) can testify, I am still extremely interested in photography and not a bit disgruntled by my reception in the salons, where I hung as many pictures as I felt I had a right to expect in the time I worked at it.

Nor is my dislike for the ordinary salon picture motivated by a love for any particular type of screw-ball ultra-modernism, as my own not very startling pictures will demonstrate. Instead it is, I think, motivated only by a sincere love for, and belief in, the camera as a means of expression and communication, and a dislike of seeing it cheapened — and blunted as a tool — by being

Is the type of work the salon presents, promotes, and encourages the very highest type that can be done with the camera?

used to make trite, stereotyped, meaningless, and downright dishonest pictures for use merely as counters in a competitive sport. I also dislike to see the word Art, which as writer I like to use seriously, lose its precise meaning through being applied to a mechanical, imitative product which no true artist would think of taking seriously.

I think I can best make my meaning clear by using as examples the illustrations in the September PSA JOURNAL. I hope the makers of these prints will forgive me, in the knowledge that they are being sacrificed for the good of photography as a whole.

Consider first the portrait on p. 504, entitled "Sonya." We won't discuss technique since it is good enough here, as well as in all the other cases, for any defects to have got lost in the process of reproduction. "Sonya" is a portrait of a girl with a sequin-edged veil draped over her head, giving a mystic oriental effect. The sidewise glance, the slightly parted lips, and the general mood of the picture are well calculated to intensify this first impression. In other words, the maker of the print has used skill, taste, and intelligence to produce, what?

I am sticking my neck out in saying it, of course, but I consider it highly probable that the model is a pretty American girl who ordinarily gives no particularly exotic impression, is not at all oriental, and whose name is not Sonya. It is, of course, silly to claim that all people in pictures must be themselves and called by their own names. However, when you take away the model's own personality, you have to give her another one. Who is Sonya, here? She is no real person at all. She is only the conventional conception of The Orient based on movies about ladies in gauze pants and advertisements for musky perfumes. She has no more true existence than the conventional little boys being conventionally mischievous little angels on p. 514.

Opposite "Sonya," on p. 505 of the same issue, is a seated lady, naked from the waist up, except for a satin head-cloth which she is adjusting by the aid of a mirror. Her physical development is excellent, but you can't help wondering why she didn't put her shirt on before she

Editor's Note: Recently we have published several articles upholding present day salons. We are pleased to present a different viewpoint and hope that it will be answered by a spokesman for the salon, preferably one who will pass lightly over the social, moral, and political values of the salon — none of which are criticized in the following article — and concentrate on explaining its purely artistic value, as a stimulant and guide towards true creative expression. The cause of photography would be better served in this way, than by the present condition of disorganized sniping from both sides.

started fixing her hair. The picture is entitled "A La Mode."

Here is again an uncritically accepted highroad to Art, recommended by the salons. Just as one photographer has learned that a lovely face plus a mood equals Art; so another has been taught to believe that a lovely figure minus clothes equals Art. We all know, of course, that a well-scrubbed little boy plus almost anything equals Art, in the eyes of any salon jury. There is no artistic truth in these pictures. They do not deal with any phase of reality, subjective or objective. Their only reason for existence is that the makers reached into the grab-bag of salon-accepted subjects and came out with these, and gave them the treatment recommended for best exhibition results.

These pictures are not objectionable, they are merely worthless. But on p. 514 again, we have a young lady on a stepladder, photographed very much from below. She is apparently engaged in hanging a picture. This masterpiece is entitled "Axel's Angle No. 1," and has, I know, had enough success to fortify it against the ill-tempered diatribe that follows.

Consider this picture now in all seriousness. Here is something that has hung, as representative of the best that photography has to offer, in more salons than one cares to think about. I've got a salon catalog somewhere in which it is one of the prints chosen for reproduction. I've seen it published, as I recall, in national magazines. It was, as a matter of fact, one of the final shocks that caused my opinions of salon photography to crystallize.

Do you, the reader, assuming that you are a photographer, feel proud of this picture that has gained recognition? If it hung in a salon in your town, would you want to take a painter or sculptor friend of yours in to see it, as a fine example of what can be done with the modern camera? (And that goes for all the cute tabletops and gut-splittingly funny cartoons made with clay and pipe-cleaners, etc. How do they make you feel about the dignity and seriousness of this, that you like to hear called an Art?)

Let's go into it more deeply. Humor? There is humor in Edward Weston's setting up his 8x10 view camera to photograph, with all the technical virtuosity he would give to the impressive vistas of Death Valley, a battered giant replica of a coffee cup advertising some hamburger joint on the desert. There is humor in Wright Morris' neat juxtaposition of a graceful palm tree and a stiff factory chimney. There is humor all through Cartier-Bresson's work, and a sometimes unpleasant sense of it in Weegee. We don't have to dispense with humor.

But consider the picture again. Does it have the natural humor of a person shown surprised at a somewhat awkward and revealing moment? No. There is nothing natural about the girl. She is revealing plenty, of course; as a matter of fact her dress has been carefully tucked up all around to make sure very little of her very pleasing legs escapes the lens. But otherwise, by itself, the picture isn't particularly funny. As a matter of fact, without a caption, I would take it as an illustration for a murder mystery, the young lady engaged in concealing or discovering the vital clue in the picture in her hand, when she is petrified to hear the door begin to open. . . .

No, the humor is in the title: "Axel's Angle No. 1." What's so funny about that, you ask? Well, it seems that there's a guy named Axel Bahnsen who used to write a column called . . . Oh, you catch? Funny, isn't it? Or maybe I've missed the point after all.

This is the kind of Art I was gladly saying goodbye to in the title of my article, "Goodbye To Art," in which I renounced salon photography forever. I apologize to the photographer for making a horrible example of his nicely executed private little joke, to which nobody could possibly have objected if it had remained private. But I would like to ask him, does he feel that with this picture he has done something sincere and worthwhile and important, something that justifies the labors of Daguerre and carries on the great tradition of Eadie and Jackson? Or does he feel a little ashamed when he sees his photographic wisecrack taking wall space that should be reserved for true examples of photographic expression?

It isn't the photographer's fault. If the judges did not encourage this sort of flippancy, he might never have made the print and certainly would never have considered sending it in. Photography likes to claim equality with the other arts; but can you visualize any practitioner of any other art having the nerve to ask the august personages judging a show to waste time considering something like "Axel's Angle?"

For humor, give me instead the grave concentration of the young boy scouts frying eggs (on p. 508) under the eagle eye of the scoutmaster, in the picture entitled "Cooking test." This bit of reporting may not be of world-shaking significance, but it is at least an attempt to use the camera for an informative and, if I may use the word, dignified purpose. I hope it has a long salon record. And the same for the fine, dusty excitement of the Western scene, "Corralled," above it.

The salon tradition and the salon techniques do not, as the above two examples show, exclude from recognition all good straightforward photography. They merely put a premium on the shoddy and imitative and pretentious; the stuff that walks in labeled Art or Humor. Yet sometimes a genuinely lovely picture will sneak through anyway, even to the consecrated pages of the *PSA JOURNAL*. I refer, of course, to the wonderful "Museum Piece" on p. 506.

For those who will not take the trouble to look up their back issues, or have lost them, let me describe this picture briefly. It's taken in a museum with an effect—whether genuine or not doesn't matter—of natural museum lighting. In the center of the print, some distance from the camera, a well-dressed woman is standing with her back to the camera, studying a picture in a corner of the room. Another picture hangs to the right of her, and through the doorway to her left two more are visible in the next room.

What sets "Museum Piece" apart is the way the photographer has combined a realistic feeling for the atmosphere of a museum—the quiet, the soft indirect light, the attitude of the woman who is interested yet poised to move on to the next picture—with a fine abstract composition formed by the sweep of the baseboard and door frame and the pictures on the various walls. Naturally the reproduction does not show the technical quality of

the original and I can only hope that the photographer's obvious taste restrained him from toning the print puce, fuchsia, nile green, or baby blue; and that the picture is a reasonably straightforward piece of photographic workmanship to begin with.

I do not know the photographer. He may have been making fine pictures when I was breaking up my first V.P.Kodak, which wasn't, as a matter of fact, so terribly long ago. But he may also be a relative beginner. And if he is, and if he has had his picture criticised, I am willing to bet that every critic who has tried to 'help' him by taking this work apart has given him the same story: it's a pretty good shot, Mac, but the figure should have been a little to the left, ya don't want to put your center of interest in the center of the pitcher, see?

Now, it's highly possible that the photographer is quite aware that a good deal of the excellent, quiet, yet somehow always a little strained, museum atmosphere of his print is due precisely to the lady's being right where she is. It's probable, indeed, that he placed her there deliberately, by posing or cropping. But if he should not know it, then he is in deadly danger. Because the next time, even if this picture is recognized as the success I happen to consider it, and particularly if it is not, he will remember all this second-and-third-hand information culled from the rule books and, instead of following his own instincts in making his pictures, he may let himself be swayed just a little by his knowledge that what he would like to do won't be considered quite correct or proper.

And even if the photographer knows what he is about and is not going to let himself be bullied or wheedled into accepting any ancient, shopworn rules about how his pictures should be put together, there will always be others who do not have their own standards so clearly in mind. These beginning photographers, caught young, may waste years of time, and may even be lost to honest, sincere photography forever, if they come to believe that they can make great photographs by following what somebody else tells them authoritatively about the placement of this and the division of that and the balance of the third item. Put off the straight track of their natural development towards judgment of their own, they may wind up by uncritically accepting a whole pre-fabricated set of other people's standards of what constitutes a good picture: that is, the salon standards.

Essentially, this is what I object to in the salon and its philosophy: that it may cause a promising photographer to move his figure an inch to the left in his print and so lose his artistic integrity forever; this, and the recognition it gives to conventional interpretations of conventional subject matter; and finally, the ridicule it brings down on photography as an art, and photographers as artists, by tolerating and even encouraging pictures of the caliber of "Axel's Angle."

Left stranded by the main streams of photographic progress, the salon still lies like a shipwrecked galleon, a proud rotting anachronism, across the course of any amateur with real capabilities. How can he help but take it seriously when it takes itself so seriously?

Editors, magazine writers, camera club speakers, all point reverently to the salon as the repository of artistic

truth, the pinnacle of photographic achievement, and describe in hushed voices the almost religious—at least superstitious—complex of taboos and rituals that must be observed to attain this final grace. How can the young photographer, who has only a vague unformed idea of what he wants to accomplish with his instrument, escape the thought that here is not only the way to a certain kind of easy recognition, but to true achievement as well?

There is a ready place in photography for an institution which considers itself, humbly, as a testing ground for beginners and a meeting place for more experienced men, where they can see each other's work and share each other's views. There may even be a place for a system which offers limited recognition for accomplishment along certain lines. But there is no room for any organization, institution, system, or body which considers itself as a final arbiter of what is good and bad in creative photography, which is what the modern salon and its adherents have definitely come to do.

Any artistic activity which attempts to substitute any kind of group judgment for the judgment of the individual artist can only be condemned. This is the situation in amateur photography today, where the rules of composition and standards of technique and subject matter preferred by the salons are presented to camera clubs and magazine readers as absolute and immutable. But an artist can only be helped to form his own standards and rules; he must not have them thrust on him from above. He must not be told that his work must conform to a certain pattern in order to become Art, because this is simply not true. Not until the salon will encourage amateurs to stand on their own feet and trust their own instincts, instead of teaching them to lean on dusty traditions will it become an important progressive force in modern photography.



ATITLAN BOATMAN

Eugenia Buxton

From The 2nd Reading International

A. Aubrey Bodine, FPSA

BY JACK WRIGHT, FPSA

Twenty-five years ago a young man had just gone to work in the photographic department of the Baltimore *Sun*. His name was A. Aubrey Bodine. As a boy he had become intrigued with the process of photography and upon graduating from school he had decided to earn his living via the camera.

Shortly after he went to work, Bodine heard about photographic salons. He decided they offered a way to advance himself along the road to photographic fame and fortune. Today, after 25 years of salon exhibiting, he is not so sure about the fame. He is dead certain there is no money in the salons. However, he is still sending out his pictures, in the belief that the exhibitions have great

value, even for a veteran newspaper and magazine photographer who has definitely "arrived."

The first salon to which Bodine sent was held by the Pictorial Photographers of America in New York City. He sent four photographs. Two were accepted. One of these, "Symphony in Reflections," is still regarded by Bodine as one of the most satisfying photographs he has ever made.

A. Aubrey Bodine is photographic editor of the Sunday editions of the Baltimore *Sun*. This is one of the best newspaper jobs in the country, from a photographic standpoint. Only a photographer of superb abilities would be able to hold it down even for a week.



GREENSPRING LANE

A. Aubrey Bodine, FPSA



BALTIMORE HARBOR AT NIGHT

A. AUBREY BODINE, FBSA



The editors of the Baltimore *Sun* demand that their Sunday paper be illustrated with photographs which are far above the usual run of newspaper pictures. Ordinary shots of fires, accidents and public celebrities shaking hands are not enough. The *Sun's* Sunday pictures have to be a lot more than that. Some of them may tell the story of current happenings, it is true. However, others have to depict the history and meaning of Maryland institutions of great importance. They must tell the stories of Maryland's industries. They must mirror the activities of Maryland's people, both at work and at play. The *Sun's* Sunday pictures ~~must~~ reflect the sheer beauty of Maryland's cities and countryside. To do all these things they must be pictures of quite remarkable quality.

During his 25 years of exhibiting Bodine says that he has derived great benefit in his newspaper work from "sending to the shows." As he goes about his job he faces a sort of double challenge—to make photographs of the quality demanded by his newspaper and at the same time to get pictures which will find favor in the critical eyes of salon judges. It is Bodine's belief that pictures which are well and artistically made, which tell a dramatic story, are of good technical quality and are carefully cropped, will appeal to any type of person, whether he be a newspaper reader or an admirer of pictorial photography.

Since it is his aim to put the pictorial into his newspaper pictures, Mr. Bodine secures many photographs which, after they have served their purpose in the Sunday *Sun*, are still suitable for salon exhibition. This has caused salon exhibiting to become a sort of game with Bodine, to see how many different photographs he can

hang in a given year. Whereas many exhibitors work until they find a picture which is successful and then send it out time after time until it has hung in many exhibitions, Bodine's practice is to keep making, mounting and sending out new pictures, just to see how many of them will "stick." His success has been quite striking.

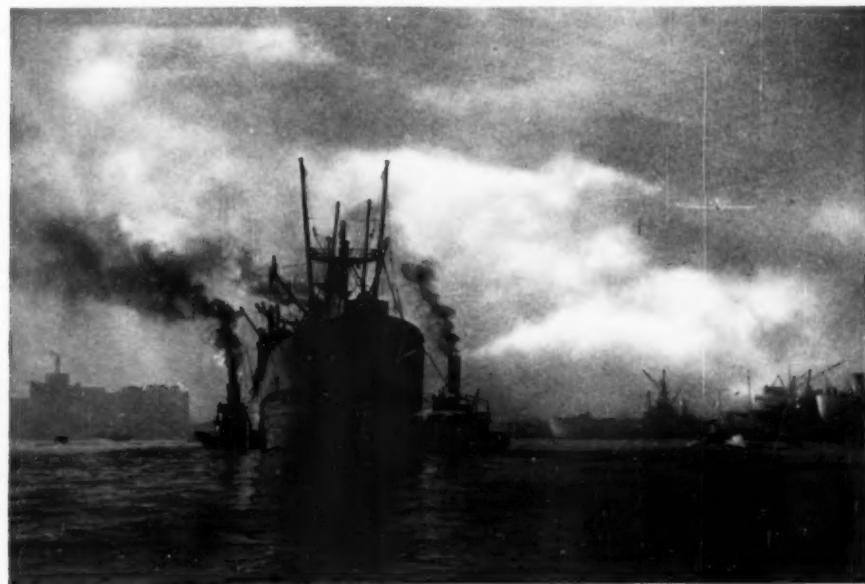
Although he uses the salons as a yardstick with which to measure his own work and as an inducement to keep his own pictures up to maximum quality, Bodine is not altogether happy about the present state of salon judging.

He said recently:

During my quarter century of exhibiting I have struggled, along with others, to have major art museums accept photography. In the last decade I have seen them one by one pushing the salons out. Whose fault is this? It is the fault of those who are assuming an active part in salon photography. I have not seen a show in years where more than 150 prints should have been hung. However, the juries will still hang twice that many and most of the stuff is trash and should never have gone beyond club walls.

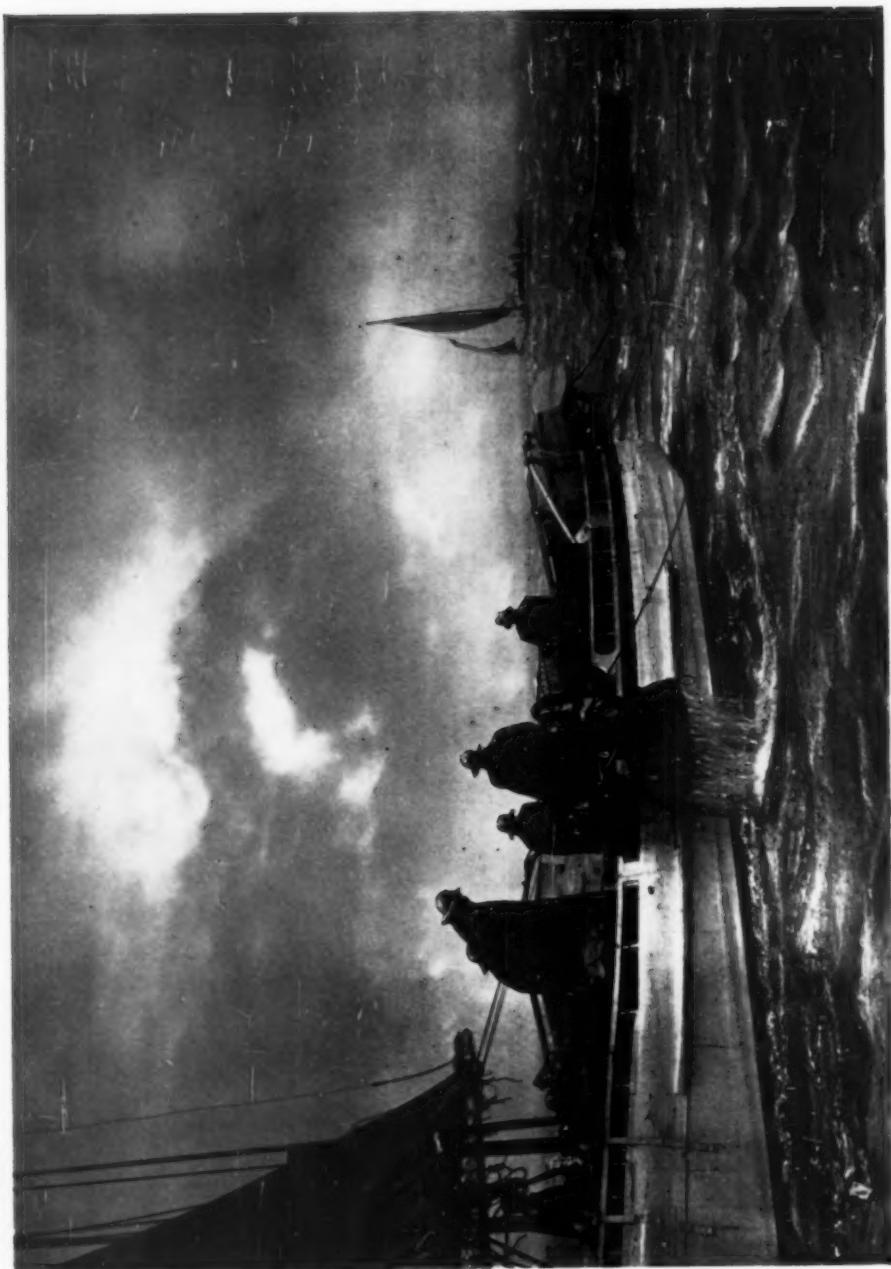
In order to raise the standards we should insist on at least one artist on the jury. The sooner they select eminent photographers in the illustrative, portrait and commercial fields for the judges, the sooner photography will be lifted back to its rightful level. It is time to stop incompetent people from judging, who in most cases are business men successfully earning their living in law, medicine, salesmanship, etc. Even though I know enough to take care of my stomach aches (except this one) I am thankful that there are laws prohibiting me from practicing medicine!

In recent months A. Aubrey Bodine has started to exhibit his pictures in foreign salons. Possibly, although he does say so, he felt that the judging in the foreign shows might be superior to that in the United States. At any rate he won first prize (a medal) at the first foreign show to which he sent at Cripplegate, England. This would seem to indicate either that the foreign ex-



BALTIMORE HARBOR

A. Aubrey Bodine, FPSA



OYSTER DREDGING

A. Aubrey Bodine, FPSA



SNOWY NIGHT

A. Aubrey Bodine, FPSA

hibitions do have excellent judging, or at least that Bodine's pictures have great appeal for Englishmen as well as Americans.

Bodine has been taking a great many color pictures recently but has not exhibited them, as he does not feel that they can be shown to good advantage. His interest in color photography is very keen, however, and he believes it will have increasing importance in newspapers and magazines. He does not believe that color will displace black and white in the exhibitions.

In addition to his newspaper endeavors Bodine has recently managed to find a little time for magazine photography. Practically all the color and black-and-white photographs in the November 1948 issue of *Holiday*, in which Maryland was featured, were from Bodine's camera.

For the making of artistic outdoor photographs, not only for magazines but for newspapers, Bodine believes atmospheric conditions can make a vast contribution. "I used to pray for sunny days," he declared recently. "Now I realize that sunlight will ruin many beautiful scenes and a rainy, cloudy or snowy day suits me fine. When using sunlight I prefer very early light and the next best is early evening light. The morning light is preferable, as it is softer."

Look at almost any of Bodine's pictures and you will be impressed with his deep knowledge of light and how it can be used to enhance pictures. It is his belief that the

successful photographer must continually study the effects of light if he is to achieve pictures of maximum beauty.

For the benefit of those who wonder about the equipment used by successful photographers, it may be said that Bodine's is standard newspaper equipment. He uses a 4 by 5 Speed Graphic, a 4 by 5 Graflex with a telephoto lens and a 5 by 7 with four different focal length lenses. The enlarger he uses is a 5 by 7 Salsman. For film development he employs Eastman's 60-A. For paper he uses Eastman's 52 and 72 developers. Most of his prints are on Royal Bromide paper. He is not a gadgeteer and uses no more equipment than absolutely necessary.

In a letter to a friend several years ago Mr. Bodine wrote:

Prints for exhibition are quite simple, as I have my negatives prepared. I do spend a good bit of time correcting my negatives immediately after development by reducing or intensifying as soon as they are dry. I do what handwork is necessary to improve the balance, and make a quick cropping decision. From there it is easy sailing.

The biggest problem in exhibition work is spotting and waiting for the waxed prints to dry. We have recently acquired a kitten and he is slowly driving me nuts. No place is safe from his paws.

The Bodines now have an 18-months-old daughter, Jennifer. It is likely that Bodine now regards his difficulties with the kitten as tame, compared with the troubles which a busy pictorial photographer can have with a lively and inquisitive baby.

TECHNICAL

MASKING*

BY DR. JOSEPH S. FRIEDMAN

To me, the interesting problems in color reproduction arise after the original photography is completed and an answer picture made. This may be a print made from direct color separations or a color transparency that is the result of the camera exposure. In the first event it is no trick to make any number of other prints that are as close to the first in quality as it is humanly possible to duplicate conditions and experiences. Each print is but a single step removed from the camera. When the answer picture is a color transparency, the problems of duplication create a considerable number of difficulties. It might be thought that since the color transparency is a suitable psychological equivalent of the original scene, it could substitute for the original in a subsequent step. We could consider the master transparency as a new original, photograph it and produce another psychological equivalent. Logic tells us that if A is equivalent to B and B is equivalent to C, then A is equivalent to C. Unfortunately, the visual processes are not logical, and practice soon indicates that the psychological equivalent of a psychological equivalent is far from being a satisfactory equivalent of the original.

The straight copy of a color transparency does not lead to a good duplication.

The color transparency I wish to duplicate consists of three superimposed dye images. If I could somehow recreate these exactly in another piece of like material, I would then obtain facsimile reproduction of the master, and since this is a suitable and acceptable copy of the original scene, our duplicates would be also acceptable reproductions. This procedure is entirely feasible and forms the subject matter of this paper.

In order to facilitate the discussion it may be well to start with a few definitions. First of all I would like to define the term "density." This is a simple word which we use to designate the measure of relative transmission or reflection. When light is incident upon an object, part is absorbed, part reflected or transmitted. Therefore, only a certain fraction of the incident light reaches the receiver — which may be a photocell, the eye, or more to our own purposes, a photographic emulsion. Density is a measure of this fraction. I say it is a measure since the actual numerical value is the logarithm of that fraction. It is important to remember that density is not an absolute value but a relative one, a ratio. Thus, a density of 0.30 means that the area having that value reflects or transmits

* From a talk given before the N. Y. Section, PSA Technical Div., September 1949 and before the regional meeting of PSA, Rochester, N. Y., March 1948.

50 per cent of the light incident upon it, to the receiver. A density of 0.60 means that only 25 per cent is so directed to the receiver.

When we apply the term to color, we have three densities to contend with, one for each primary color. Therefore, to every point on the color master we can assign three numbers, the three color densities, which tell us the degree to which each primary is reflected or transmitted at that point. From this point of view we can consider the master to be merely an ordered pattern of color densities and it is our problem to duplicate this pattern.

Another useful term that we use is "neutral." I would like to define that word in terms of density. Any area whose three primary color densities have the same value is called neutral. It is not difficult to see the reason behind that definition. Let us suppose that we illuminate a neutral area of density 0.30 with light of color temperature about 3000° K. In such a light the three primaries are not present in equal intensities. The red will be present in greatest intensity and the blue least. Let us suppose that the relative intensities of the blue, green and red components are in the ratios 1:1.5:2.00. After passing through the area under discussion each primary will have its intensity reduced by 50 per cent since the area is a neutral of density 0.30. The ratio of the intensities remains the same, so that insofar as color balance is concerned the area in question acted as a true neutral, it left it unaffected.

We turn now to a discussion of the master transparency. The more we know about it the easier becomes our task. We know that it is composed of three images. One is a yellow, and this was formed as the result of exposure by the blue primary. Hence, the yellow image represents a pattern of blue densities. Another is magenta, and it was formed as the result of exposure by the green primary. It represents, therefore, the pattern of the green densities. The third color image in the master is cyan. It was formed as the result of the red primary exposure and it represents the pattern of the red densities. To achieve facsimile reproduction we must somehow contrive to copy each color density with no interferences from the others.

We know something else about the color transparency. It has been so formulated that a neutral reproduces as a neutral. It is for this reason that we have indoor materials and outdoor materials and never the twain shall mix. We know that Mazda illumination at a color temperature of 3200° K. has an entirely different ratio of red, green and blue intensities than does daylight at a color temperature of better than 5000° K. And yet, the same test object photographed under both lights will, if the two materials are properly balanced, yield identical results. In photography, we so arrange matters that we photograph "densities" not absolute intensities.

Although we photograph "densities" our reproduction of these densities is in terms of dyes. The neutral image in our master is composed of three dyes, a yellow, magenta and a cyan. It would be nice to say that since each was formed as a result of an exposure to a single primary, and since each is the image of equivalent densities, that the amount of yellow dye in a neutral area is equal to that of the cyan and magenta. Were the dyes used perfect, this would be true, and we would have no reproduction

problems. It is not true. No magenta dye exists that does not absorb blue or red. No cyan is known that does not absorb blue or green. We do have yellows whose absorption of red and green are so slight as to be relatively negligible, and we consider them perfect, but the others are far from perfect.

When the magenta or cyan dyes absorb blue they change the blue density values by depositing blue density where it should not be. Their function is to govern green and red densities respectively. To the extent to which they alter blue densities they cause trouble such as degradation in the color transparency and headaches in the brain of the poor operator. We want to determine just how much blue the magenta dye absorbs relative to its green absorption, and we want this information to relate to photographic emulsions. To do this we must isolate each dye. If we photograph a pure magenta, cyan and yellow color patch, these will record in the transparency as magenta, cyan and yellow. If the exposure is sufficient, then these images will consist only of single dyes.

To determine their absorptions in the three regions, we can adopt the methods of photographic densitometry. The photographic emulsion under prescribed conditions is an excellent photometer. The physicists and astronomers have long used it as such. We can do likewise. Suppose we place the three dye images alongside a gray scale, and contact print with red, green and blue light, using the best set of separation filters available, upon a panchromatic negative material.

By correlating the patch density with its equal in the gray scale we can determine the density which the patch presented to the light in question. By this process we can assign red, green and blue densities to each of the three dye patches in the color transparency. A typical set of such values are the following:

	F	N	C-I
Cyan	1.50	0.30	0.30
Magenta	.15	1.50	0.67
Yellow	0.07	0.30	1.50
	1.72	2.10	2.47

Let us translate these into English. When the cyan dye is present in a sufficient density to give a red density of 1.50, it will simultaneously give green and blue densities of 0.30. The magenta is even worse. When it is present in sufficient amount to show a density of 1.50 to green light, it will simultaneously give a blue density of 0.67 and a red density of 0.15. We note serious interference in the blue by the magenta, and appreciable interference by the cyan.

The neutral in the color transparency is formed of a mixture of the three dyes whose actual characteristics we have outlined above. We would like to know how much of each dye is present. We note from the above table that if the three dyes were present in equal amounts the result would not be a neutral, for if we add the three blue densities we obtain a value of 2.47, while the three green densities total 2.10 and the red 1.72. At this point we turn from photography to mathematics.

We know that given three dyes as above, there is one and only one mixture of the three that will yield a gray. The algebraist will recognize here a simple problem in

simultaneous equations to determine what this mixture is. I won't bother you with the details, but I have carried out this analysis and have arrived at the following values for a neutral density of 1.50.

	<i>F</i>	<i>N</i>	<i>C-J</i>
Cyan	1.35	.27	.27
Magenta	.10	1.08	.48
Yellow	.05	.15	.75
Neutral	1.50	1.50	1.50

I call this the color matrix of the reproduction system. It characterizes completely the entire reproduction system. It gives me all the information I need to determine what to do to obtain color separations from the transparency that will yield facsimile reproduction, provided the same reproduction system is used. Perhaps to the color photographer the term matrix may be confusing since this word already has a meaning in color photography but I chose the term because the square array of the nine constants giving the color densities of the three dyes is a matrix in the mathematical sense of the term. For instance, suppose we photograph a color whose densities are 0.30, 0.80 and 0.90 respectively for the red, green and blue. If our process operates under the color matrix mentioned before, then the color in the reproduction will have densities whose values are given by the product of the two matrices.

$$\begin{bmatrix} 0.30 & 0.80 & 0.90 \end{bmatrix} \times \begin{bmatrix} 1.35 & 0.27 & 0.27 \\ 0.10 & 1.08 & 0.48 \\ 0.05 & 0.15 & 0.75 \end{bmatrix} = \begin{bmatrix} 0.52 & 1.08 & 0.94 \end{bmatrix}$$

It will have a red density of 0.52, a green density of 1.08 and a blue density of 0.94.

The color matrix gives us other information. A neutral is characterized by the fact that each of its color densities has the same value. The blue primary records in the yellow image of the transparency. If we assume a reproduction gamma of 1.00, then a blue density of 1.50 in the original should result in a yellow image of density 1.50, but due to the requirement that a neutral records as a neutral we note that an original blue density of 1.50 records as a yellow whose blue density is only 0.75. We have thus condensed the tone scale of the blue primary record by 50 per cent. This, in itself, is of little consequence. Were we able to remove the yellow layer from the pack, as has been proposed by several technicians, we could print the yellow image and in processing expand its scale by developing to a gamma greater than 1.00. We could treat the magenta layer in a similar manner and nullify the effects of the tone scale contraction. However, under normal circumstances this is not possible.

The seriousness of the tone scale contractions lies in the fact that the overall scale in the master is the same as that in the original if we operate at a gamma of one. What we have contracted is the rendition of each primary record, the yellow to 50 per cent of the original, the magenta to 70 per cent and the cyan to 90 per cent. In each case the deficiency has been made up by undesirable and offending contributions from the other dye images. Since it is impossible for us to differentiate between the blue absorption of the yellow and that of the cyan or magenta, our blue filter record of the master will be a mixed one containing contributions from each of the three

dye images. Our color matrix tells us that the yellow contributes 50 per cent to the total record, the magenta 32 per cent and the cyan 18 per cent. The green separation is appreciably better since there the magenta image contributes 72 per cent, the cyan 18, and the yellow 10 per cent. Compared to these the red record with a 90 per cent contribution from the cyan can be considered practically perfect. However, even here we have a 7 per cent interference from the magenta and a mere 3 per cent from the yellow.

The question immediately suggests itself, what can we do about this? Fortunately, there is much that we can do. There would be no point to this discussion if it were not possible to offer a solution. There has recently been popularized a technique first proposed in the closing years of the last century. I am referring to masking. By the exercise of this rather simple operation we can to a large extent, if not completely, overcome the deficiencies we have been expounding up to now.

When a negative is registered with a positive, neutralization of densities is obtained. Photographic density subtraction takes place, the net result being the difference between the two. This difference shows itself in a print of the combination. We apply this subtraction technique to our problem. Consider the blue filter separation that we desire to make from the master. Suppose we center our attention for the moment at the neutral where the density is 1.50 for all three colors. A straight copy of this area will yield a negative density of 1.50, provided the gamma of development is 1.00. The yellow layer will have contributed a value of 0.75, the magenta 0.48 and the cyan 0.27. We can write this in the form of an equation 0.27 cyan + 0.48 magenta + 0.75 yellow = 1.50 blue. Similarly for the others:

$$0.27 \text{ cyan} + 1.08 \text{ magenta} + 0.15 \text{ yellow} = 1.50 \text{ green}$$

$$1.35 \text{ cyan} + 0.10 \text{ magenta} + 0.05 \text{ yellow} = 1.50 \text{ red}$$

Suppose we develop the green negative so that the contribution from the magenta layer becomes 0.47 instead of 1.08. This requires a gamma of 0.43. Now the equation can be written:

$$.12 \text{ cyan} + 0.47 \text{ magenta} + 0.06 \text{ yellow} = 0.65 \text{ green}$$

On combining this negative with the master we would effectively neutralize densities in the master to the extent noted in the last equation. The result becomes:

$$.15 \text{ cyan} + 0.01 \text{ magenta} + 0.69 \text{ yellow} = 0.85 \text{ blue}$$

By the use of this mask, we have practically completely neutralized the effect of the blue absorption of the magenta dye. We still suffer appreciably from the cyan contribution. To offset this we use a red filter mask developed so that the cyan contribution becomes 0.15 instead of 1.35. This indicates a gamma of 0.11. Now the equation for the red filter mask becomes:

$$0.15 \text{ cyan} + 0.01 \text{ magenta} + 0.00 \text{ yellow} = 0.16 \text{ red}$$

Combining this and the green filter mask with the master, we obtain:

$$0.00 \text{ cyan} + 0.00 \text{ magenta} + 0.69 \text{ yellow} = 0.69 \text{ blue}$$

By the use of two masks we have completely neutralized the disturbing effects due to the cyan and magenta dyes.

Let us now consider the green filter separation. A straight copy of the master at the same point will yield a green negative density of 1.50, to which the cyan contributed a value of 0.27, the magenta 1.08 and the yellow 0.15. We need a correction of 0.15 in the blue. Reasoning as above, we find that in order to obtain this we must make a blue filter mask developed to a gamma 0.20. This will yield a negative whose total negative density is 0.30 to which the yellow contributed a value of 0.15, the magenta 0.10 and the cyan 0.05. While this will neutralize the yellow interference completely it will only barely affect the cyan disturbance. This has value of 0.27, so that there is still lacking a balance of 0.22. To obtain such correction we need a red filter mask developed to a gamma of 0.16. This will yield a mask whose density at the point in question will be 0.24, and to which the cyan will have contributed a value of 0.22, the magenta a value of 0.02 and the yellow practically nothing. These two masks in combining with the master will yield a green separation characterized by the equation:

$$0.00 \text{ cyan} + 0.96 \text{ magenta} + 0.00 \text{ yellow} = 0.96 \text{ green}$$

Again we have completely neutralized the disturbing effects.

We can treat the red separation in the same manner. I won't bore you with the details, but if we register a green filter mask developed to a gamma of 0.06 and a blue filter mask developed to a gamma of 0.07, with the master, our red separation will be characterized by the form:

$$1.28 \text{ cyan} + 0.00 \text{ magenta} + 0.00 \text{ yellow}$$

Let us gather the three together and write them in matrix form:

<i>Red</i>	<i>Green</i>	<i>Blue</i>
1.28	0.00	0.00
0.00	0.96	0.00
0.00	0.00	0.69

From this table we note that it is possible to attain complete isolation of the individual primary color records. But, we note also that these are the images of a neutral in the original, a neutral characterized by a value of 1.50 for each of the color densities. If we develop the blue separation made from the masked transparency to a gamma of 1.86 that of the red, and the green to a gamma of 1.32 that of the red, we will equalize the three and thus bring the separations to a true balance.



GULLS

Robert McCallum

From The 14th Annual Kodak International Salon of Photography



THE OLD MAN REMEMBERS

Robert Lassam, Harrow, England

From The 33rd Annual Kodak International Salon of Photography



Devoted to News of the Pictorial Division of the Photographic Society of America

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 7836 Luella Ave., Chicago 49, Ill.

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 501 Tenth Ave., Huntington 1, W. Va.

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Jane J. Shaffer, APSA, *Director*
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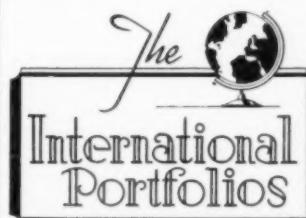
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 2024 East 86th Street, Cleveland 6, Ohio

MEMBERSHIP

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 P. O. Box 220, Montgomery 1, Ala.

ORGANIZATION

John R. Hogan, FPSA, *Director*
 1528 Walnut Street, Philadelphia 2, Pa.



John G. Mulder, APSA, President of PSA, still finds time to take part in International Portfolio activities. He has recently joined the Fourth Anglo-American Portfolio, replacing Dr. Victor A. Looknof, who resigned because of a heavy program in other fields. Mr. Mulder writes:

Anyone who has any doubts as to photography's place in the world of Art, should look through the Fourth Anglo-American Portfolio notebook. Music, both old and new, is being discussed almost as much as photography. Of course, this doesn't mean that just because a photographer is interested in music, his pictures automatically become Art, but it does indicate that such a photographer has the sensibility and refinement of taste so necessary for the production of good work.

People with cultured minds, capable of appreciating Art in its many forms, will work untiringly in their own medium to keep it on the highest level of artistic endeavor.

Pictorial Analysis

In every issue of the *Amateur Photographer*, England, is a column by the Art Editor, commenting on three full-page reproductions of pictures which have been sent in during the month. These com-

PSA INTERNATIONAL PORTFOLIOS

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

- 1st Caribbean-American
- 1st Chinese-American
- 1st Dominican-American
- 1st Egyptian-American
- 1st Costa Rican-American
- 1st Netherlands-American
- 1st Belgian-American
- 2nd South African-American
- 2nd Swedish-American
- 3rd French-American
- 3rd Australasian-American
- 3rd Cuban-American
- 4th Canadian-American
- 5th India-American

For information, write to Director of PSA International Portfolios, Jane J. Shaffer, APSA, 5466 Clemens St., St. Louis 12, Mo.

ments are so universally applicable to our portfolios and the type of pictures they should contain, that we will occasionally relay the information to all portfolioists through *The Folio* columns, with permission of the AP Editor. The analysis in the April 6, 1949, issue follows:

A study of most good pictures, be they paintings, etchings or photographs, will show an interesting juxtaposition of tones—light against dark and vice versa. Many successful outdoor pictures have a background of such a tone that the highlights of the subject are brighter than the background and the shadows are darker. By this means the subject will stand out well and the picture will be given an illusion of depth. Many beginners' pictures are failures because the sky is a blank white, which is not only unnatural, but takes away a lot of the interest of the subject. Just as a melody is given added force by a harmonic background, so is the subject of a picture embellished by a wise choice of tones in the background.

What Type Prints

Another answer to this question, which has been included in previous issues of *The Folio* from time to time comes from South Africa—one more person's opinion of what type of print should be sent to the International Portfolios. A. D. Bensusan, FRPS, APSA, Secretary of the Second South African, member of the First South African Portfolio and Editor of the "South African Photographs of the Year Annual," says:

My advice to the beginner is to send only his very best print to the portfolio, for in this way will he progress so nothing but the best.

For the intermediate worker, it is very much a matter of choice, but the same should apply.

For the advanced and salom worker, I do not suggest that the very best print should be sent, namely, one covered with stickers from salons, but rather send some picture with a certain amount of "meat" in it, as it were one where others can learn from the criticisms made about it. After all, it is really no criticism to say that the print is outstanding and needs no corrections. That doesn't help anyone, not even the author. So I suggest sending a print that causes some doubt in the author's mind, and obviously, one which will lend itself to criticism, at least from the pictorial angle, although technically, the best should be sent for any collection.

Folio of Portfolios

Dennis B. Anderson, who as General Secretary of Portfolio Services is in charge of the "Portfolio of Portfolios," reports that it has been returned from its circuit in the Hawaiian Islands, and is now in New York State, touring the clubs, under the supervision of Dr. Wm. F. Small, of Newburgh, N. Y.

Regarding the Hawaiian visit, Urban Allen, photographic Editor on the Honolulu *Star Bulletin*, writes:

I have just checked through the "Portfolio of Portfolios" and it is now ready for shipment back to the U. S. If you will examine my comment in the Secretary's notebook, you may get an idea



SUNSHINE IN TOLVE

C. C. Smith, Hamilton, New Zealand

of the enthusiasm with which the set was received here and the "shot in the arm" it has given us. Fortunately, it was available at the time of our territorial convention, and this made it possible for us to include it as a major convention feature, with George W. Blaha, national PSA Director, on hand to expound on PSA advantages, along with my own field efforts.

My appreciation of PSA has gone up 100% since January 1st. Since then I have had the opportunity to travel on the mainland for the first time, as a member of PSA, and learn how the PSA button is in truth an "open sesame" in camera circles everywhere. And now we are finding that PSA is very much interested in our problems here, with concrete efforts being made by such persons as Hubert Johnson, Ray Miss, Dr. Cochran, John Mulder, Karl Baumgaertel, Jack Cannon and dozens of others.

Some of the fellows here are talking about a PSA group, to be made up of PSA members in the islands, but I have held off on it because it may compete with existing clubs. Almost all of the PSA members are members of local camera clubs, and Honolulu, if anything, has more camera clubs than it needs right now. However, I do think that we could form a sort of PSA steering committee to help our members in the islands obtain the benefits possible from their PSA membership.

Netherlands Folio

Word has been received from Secretary John C. Moddejonge, APSA, Cleveland, Ohio, that the First Netherlands-American Portfolio is now in circulation in both the United States and Holland. Membership is as follows:

For Netherlands
C. J. Weers, Amersfoort
W. Plasmeyer, Amersfoort
T. R. Voetenkamp, Amersfoort
W. J. A. Bartels, Amersfoort
A. Van Leeuwen, Amersfoort
F. J. Gallas, The Hague
A. K. Pastor, Amersfoort
A. Algra, Rotterdam
J. G. Gompelman, Leiden
J. Akkerman (Gen. Secy.), Rotterdam

American Members
John C. Moddejonge, Secy., Cleveland, Ohio
Dr. L. L. Handly, APSA, Houston, Texas
C. L. Herold, Houston, Texas

Hon. Mention. We grieve with his family and many friends, and regret that his rare gift for beautiful pictorial photography will be lost to the world of Art.

Did You Know That--

—September 1949 *American Photography* lists the winners of the twelve first prizes and honorable mentions in their 29th Annual Competitions. Among the top twelve we find the names of portfolioists Anne Pilger Dewey, APSA, and B. J. Kloppers, and among the honorable mentions Ruth Canaday, J. P. Carney (Australia), Irma G. Haselwood, B. J. Kloppers (South Africa), Evelyn Letts, Dr. Victor A. Lookanoff, Elbridge Newhall, APSA, Dr. Alver J. Olson, D. Ward Pease, APSA, Clarence Ponting (England), Dr. Wm. F. Small, Dan Stewart, Will Till (S. Africa), Alfred Watson, APSA, and Francis Wu, APSA (Hong Kong).

—Speaking of "Luck in Making Pictures," H. W. Honess Lee, in the *American Magazine*, quotes Shakespeare as saying, "Fortune brings in some boats that are not steered."

—A letter reached this desk recently from Keast Burke, Editor of the *Australian Photo-Review*. He says "There is no doubt that Australia is being particularly well treated in *The Folio*—in fact there was so much concerning our area in June that we were moved to include a suitable summary in our gossip column."

—"Doc" Small of Newburgh, N. Y., involved in many portfolio activities already, threatens to take on one more—a series of lessons in bromoil transfer, so as to recognize this method when he sees it, and to be able to teach it to his photography classes?

—Dr. L. L. Handly, APSA, Houston, Texas, General Secretary of the Process Portfolio, writes: "Bill and Sylvia Sminky came through, and spent a week at my camp on the Galveston Bay, getting Texas clouds. They also asked to be introduced to bromoing. In fact, in spite of the necessity of improvising, the process seems on the way back. If you ever take it up, you will go back over your discarded negatives and find some good prints, in the process. I have it on good authority that some professionals will teach it to you for \$1,400. I think self-teaching is the best way."

—Gen. Secretary Harry Reich reports that the Chinese-American Portfolio is launched at last, and the American prints have started on their long trip overseas.

—An item garnered from "Fotomic Facts," of the Science Museum Photography Club, concerns Sam Vogan of Toronto, member of the First Canadian-American Portfolio, and also active in color photography. He was guest speaker at the club's color night in August. Mr. Vogan stressed color photography in the rain, as giving very dramatic effects. His specialty is garden photography, and he showed some of his garden slides after his talk.

—Edith M. Royke's print, "Susan,"

made *Photography Year Book* (England) this year? The same print elicited enthusiastic comment by Harry Reich, in reporting its inclusion in the Chinese-American Portfolio.

Reporters of News

Something which, we fear, is too often forgotten is the fact that the General Secretaries and the Circle Secretaries of the International Portfolios, both here and abroad, must be the newsgatherers—the Assistant Editors—for *The Folio*.

It is from the notebook comments and from letters exchanged between portfolio members that much of our published material originates.

Your Editor wishes there were more news coming in, and earnestly solicits the cooperation of all Portfolio Secretaries. It may truly be said that here, too, one "can not make bricks without straw".



DR. GLENN ADAMS, Associate Editor

Dr. G. B. Thomas, FRPS, APSA, of Bangalore, India, writes that the exchange exhibit from the New York City area was entered in the Bangalore Salon recently, and three out of eight special awards were given to Metropolitan CC Council exhibitors. They are: "Hunt Team" by J. T. Snyder; "Out to Sea" by G. J. Winter; and the G. G. Willing Award for excellence was given to Mrs. Mildred Hatry for her print, "Vladimir Heitetz, The Composer."

* * * * *

Dr. Ing. Italo Bertoglio, President of the Federazione Italiana Associazioni Fotografiche, together with Dr. Renato Fioravanti, Secretary, write from Turin, Italy, that they will send to America a 50-print collection of Italian pictures which should arrive by December, and which will represent the best in photographic art from their country.

The exchange collection will be a show assembled by M. M. Deaderick, representing the cream of the Southern California crop of salon prints. This should be a very interesting exchange for both sides, as the American pictures will be widely circulated throughout Italy, and the Italian prints will undoubtedly create a sensation when they are available for general circulation in this country.

* * * * *

From Australia, Keast Burke writes of their interest in both our International Exhibits and the International Portfolios.



PROMENADE

Simon Goldsmith

He particularly commented about a letter received from the Akron Camera Club, in which, after viewing the Australian pictures, they expressed a desire to know more about the life of the Australian people. Mr. Burke has asked various Australian governmental agencies to send something to the Akron club.

Along the same lines, Mr. Burke expresses gratitude to the Roosevelt College Camera Club in the Chicago area, whose comments on the Australian pictures were very much appreciated.

The No. 2 Australian Show—character portraits by E. Robertson has arrived in the U. S. A. and has been sent to the St. Louis Camera Club Association, whose exchange collection is now being circulated in Australia.

* * * * *

Nat Cowan, APSA, ARPS, advises that the South African exchange exhibit will be

in the United States by January 1, 1950. The American exchange is an interesting and varied one from the Associated Camera Clubs of Cincinnati. Most of the pictures are salon prints and were collected by Howard Koch, Secretary of the Association.

* * * * *

The former Chicago Chapter's PSA collection, which has had wide circulation in Cuba, was finally sent to Dr. Estalean A. de Varona in San Jose, Costa Rica.

* * * * *

Sylvia Sminkey, former Director of International Exhibits, notifies us from Chicago that one of the International Exhibits shows, which has been circulated in the Netherlands and Finland, has now been returned by J. Akkerman. Mr. Akkerman says that the Chicago show was exhibited in 43 clubs, but unfortunately Holland's clubs do not have stickers similar to those used in the United States.

If any of your friends were the fortunate recipients of cameras this Christmas, tell them about the PSA and the Pictorial Division, and the many benefits to be derived from participation in the activities available.

* * * * *

"Does this have salon possibilities?" This and similar questions run through the data on the print folders of the various portfolios like a refrain. There is no doubt that many members are not interested in salons, or even in the pictorial aspect of their pictures, but the average print maker likes to see how his own work stands up in competition. Because of this attitude, it may be of interest to peek behind the scenes of an international salon,



Photographic equipment is more plentiful now than it has been for quite some time. It is logical, therefore, to assume that cameras were on many Christmas lists this year, and countless persons will thus have their introduction to a most fascinating hobby.

and see, to a certain extent, the inner workings of such a show.

In the first place, though a salon occurs but once a year, the job of staging it is almost a year-round task. Let us start with the closing of a show. The prints are all returned or forwarded to another salon and the committee settles back with nothing to do until next year.

This is not quite the case. After a couple of weeks rest, a meeting of the committee is called and notes are compared with respect to the salon which has just terminated. Here and there are mistakes which are to be avoided next time. Here and there, too, are new ideas to be considered.

And there are other things. A place of exhibit must be secured, if that has not already been done, and even so—the dates must be decided upon, to suit the place of exhibit, as well as the best time for the show, generally. The best time is arrived at by obscure alchemy, with consideration of many factors such as the dates of other salons, holidays, vacations, conventions, availability of facilities, etc. Just a detail, but one which needs settling before it is too late. One reason for the early disposition of this matter besides the conformity with the schedule of the exhibition hall or gallery, is the publicity committee. Their function must get under way as soon as possible, especially if an international salon is to be truly international, some of the publicity must be foreign.

The Jury

Periodic meetings must be held by the committee to consider the points just mentioned. Other things must be considered too. There must be a jury and a good one, if you are going to have a good show selected. Most prospective judges are busy men whose time is at a premium. They are occupied with lecturing and judging, and quite likely, are devoting some of their energies to making a living. It would be disconcerting to depend on a judge and to find, when you finally ask him, that he is just ready to leave for South America to take pictures for the *Poultry Breeders Gazette*, so you must go dig up another one.

And there is the little matter of entry forms. The names of the jurors should be on these, so they must be known before the forms can be printed. The design and text of the form must be carefully considered. An attractive design may attract entrants who will be governed by what is said on the form. Then too, a form which arrives late is worse than useless. For this reason the forms to foreign prospects must go into the mail six or eight months before the deadline for receiving entries, and this mailing time comes all too soon. The mailing lists alone present an interesting problem. And they do not mail themselves; the preparation, addressing, and mailing represent man power.

All of the hopefuls are not like you. Some of them mail the four prints in as

soon as they receive the blank so the problem of receiving and sorting the prints begins early.

If you have ever witnessed a judging, you know what work goes on. The jury works a day or a day-and-a-half to arrive at what everyone hopes will be the best show yet. The mechanics of the judging are greater than the mere selection of "in" and "out." Smoothness and efficiency must be maintained in presenting the prints to the jury and in recording and handling them. Notification cards must be prepared and mailed, and if you value the reputation of your salon, these must go out immediately at the conclusion of the judging. In a large salon there may be several shifts of a dozen or more workers on the job. The bookkeeping, the managing, and the sheer manual labor involved is considerable but we will dismiss it with this one paragraph.

More labor. The acceptances have been segregated from the rejections. The fortunate chosen ones must be put up on the wall. If you do not care for dish washing, you should avoid the job of cleaning several hundred 16 x 20 sheets of glass. Artistic judgment enters this activity, too. It is not well to hang four cocker spaniels on one wall all by themselves. Here is the presentation of the show, and if there is any showmanship available, this is the place for it. It is usually considered not in the best taste to hang a judge's print behind a door. You will not have all of the committee helping on the hanging, because there is a crew in the back room or down the street who are knocking themselves out for the total rejects and arranging for their return.

Now let us dismiss another large batch of work by a small paragraph. The show opens, the public flock in—you hope; several people are on hand all of the time to answer questions and stand guard, and then the show is taken down, sorted, wrapped, and returned. A few weeks rest follows and then it starts all over again!

So far, we have dealt with the mechanics and the work incident to the actual staging of a salon. We must not neglect the important social aspect. The ladies on the committee and the wives and girl friends have been busy planning the activities which are incidental to the actual staging, but which are very important. The pattern varies from salon to salon, but there is always work. At most judgments there are a number of out-of-town guests besides the judges. There are hotel reservations to look after. There are the cocktail parties, teas, luncheons, and possibly a banquet. Menus, times, places, invitations, baby sitters, protocol, and many other items occupy most of the gals and many of the guys. Usually the opening of the show calls for a tea. More work.

While all of this is happening the catalogue committee is hard at work aggravating their ulcers.

Please do not let this picture deter you from imposing on a salon with your poor little efforts. We love it!



DR. C. F. COCHRAN, Associate Editor

Congratulations, this month, go to Ben M. Knutson of Alamosa, Colo., on winning the PSA Portfolio Award. He made doubly sure by having two portfolio prints accepted and hung in the 11th Finger Lakes International Salon. The print that he selected of the two as his medal winner is "I'm A Big Boy Now."

This print travelled in PSA Pictorial Portfolio No. 9, of which Ben Knutson is a member. In writing about his print, Mr. Knutson said, in part:

I am choosing "I'm A Big Boy Now" as the better of the two prints that were hung in the 11th Finger Lakes International Salon in June. It is an informal portrait of our son, just a run of the mill attempt which turned out good. He was about three years old at the time and was very playful and enjoyed posing, which is reflected in the picture.

The big job in making the picture was in making the print, as the negative had dense streaks along the edges. This was overcome by flashing the print. Very recently after several years of quandary, I found that the dark streaks so common in my negatives were due to uneven development. I am now using film holders and an old storage battery case as a tank, which has solved my problem.

Regarding the benefit that members can derive from the portfolios, I think the greatest opportunity for improvement lies in trying to make over our prints, according to the suggestions of the Commentator and fellow-members. If one never attempts to re-do his work, he is not apt to improve much. He will just keep on producing the same kind of prints.

Notebook Quote

George Hoxie, APSA, Commentator of PSA Pictorial Portfolio No. 25, has stated a mighty sound bit of advice in the notebook of that portfolio. The advice is so good I think I should pass it on to portfolio members everywhere. Following George's advice could easily change a once-in-a-while producer into one who consistently comes up with good ideas. Read and heed:

As for subject matter, remember that you do not need a camera and enlarger to improve on this point. Some of the best potential pictures—those with universal appeal—are thought out on the way to work, while trying to get to sleep, maybe while working about the house. We cannot expect Nature to bow to our photographic efforts, but we can try to put an idea through its paces. Then get it into a beautiful print. Try for an idea which is sure to interest those beyond yourself. There is satisfaction in this!

Small Cameras

PSA Miniature Portfolio No. 1. Within the short time since this new type of port-

folio was announced, the response has been great and Circle No. 2 will probably be completed by the time you read this.

An interesting point concerning the responses has been the type of reaction as well as the number of inquiries. In almost every case the inquiry has been accompanied by a letter indicating that the new specialization in portfolios has been welcome and has filled a need.

By way of a report, it would seem that the regular double frame 35mm camera is the most popular among the miniatures. Most of us could have guessed this, but the way is left open for the many other cameras which use Bantam, 1/2 of 127, and the other smaller size negatives. For example, there have been no applicants yet who report that they use 16mm still cameras. Is this too small for serious black and white work? It looks as if the Leica is the king, but now would be a good time for some of you "split 127" enthusiasts to get in there and prove a point.

Enrollments are still open, and will remain open as long as applications come in. Mr. Christihill ventures the opinion that there will be four miniature portfolios in circulation by next year. The requirements for membership are the same as for most of the other portfolios. A participant must be a member of the PSA Pictorial Division, and the fee is \$1.00 per year.

Help Wanted

The secretaries of the various portfolios have been doing a fine job, as has been mentioned before in these columns. We salute these nice folks who do so well in the maintenance of schedules and the other duties incident to the smooth running of the circuits.

The ointment contains a fly. A few of the circles are still without a secretary. If your group is one, and if you have a typewriter, we are looking for you. There is, honestly, a very small amount of work involved and it is all out of proportion to the results obtained.

Portfolio Rosters

Following the plan inaugurated last month, we are continuing the publication of revised rosters of the PSA Pictorial Portfolios.

PSA Pictorial Portfolio No. 3
Commentator: Burton D. Holley, APSA, Downers Grove, Ill.
Circle Secretary: Dorothy M. Cashman, Springfield, Ill.
H. O. Serkland, St. James, Minn.
Steve T. Anderson, Lincoln, Nebr.
O. F. Metz, El Paso, Texas
Kent Bartlett, Corpus Christi, Texas
Anthony P. Fama, Plaquemine, La.
Robert S. Anderson, Memphis, Tenn.
Hugh N. Montgomery, Birmingham, Ala.
Clyde Baumgardner, Hazard, Ky.
Luke A. Forrest, Raleigh, N. C.
Clarence E. Mitchell, Alexandria, Va.
George King Shands, Narrows, Va.
George Kubica, Jr., Little Falls, N. Y.
Walter E. Dougherty, Lansing, Mich.
Jane Bell Edwards, Chicago, Ill.

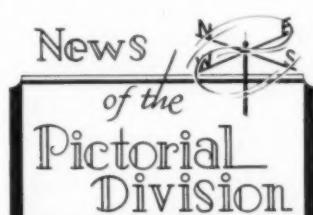
PSA Pictorial Portfolio No. 4
Commentator: Anne Filger Dewey, APSA, Chicago, Ill.
Circle Secretary: Floyd G. Piper, Streator, Ill.
Louis A. Puggard, Detroit, Mich.
Gavin H. Mullen, Muskegon, Mich.
William J. Erickson, Iron Mountain, Mich.
Irene Denison Greene, Clinton, Iowa
Dr. Harold E. Morgan, Newton, Kans.
Wallace Kalston, Dallas, Texas
J. Philip Banbara, Los Angeles, Calif.
M. O. Wilson, Springhill, Ala.
Ruth Canaday, Tulsa, Okla.
Norman R. Hoyt, Kansas City, Mo.
Lee Jenkins, Columbia, Mo.
Sewell Pease Wright, Springfield, Ill.
Robert N. L. Foreman, Monmouth, Ill.

Newsletter

During October, members of the Pictorial Division Portrait Section were agreeably surprised by the receipt of a three page mimeograph publication called the "Portrait Section Newsletter." Edited by Maurice H. Louis, the "Newsletter" originated in Portrait Portfolio No. 12, of which Mr. Louis is Commentator. Designed to help fill the four months interim between circuits, this informal publication consisted of interesting bits of "know-how" and suggestions for improving members portraiture.

After its initial appearance the Portrait Section decided to take over the publication as the "Portrait Section Newsletter" and it will be received by all members four times a year, December, March, June and September.

This is just another activity of the fast growing Portrait Section to assist its members in accomplishing its primary purpose . . . that of making better portraits.



It is with a great deal of pleasure that the Pictorial Division announces the inauguration of a *World Wide Small Print Program*.

This *Small Print Program* will be conducted on a world wide scale and will be held quarterly, the first starting April 1, 1950, and the closing date of subsequent programs will be July 1st, October 1st, and January 1, 1951.

The Director of this new Pictorial Division activity will be R. Hamlin Petty, Sr., 7 South Dearborn Street, Chicago 3, Illinois.

The rules of the Small Print Program are as follows:

This program is open to all PSA Pictorial Division Members, PSA American and International Portfolio Members, anywhere in the world.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(for PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Color Print Portfolios
PSA Photo-Journalism Portfolios.

For information concerning any of the above activities and for enrollment blanks address Eldridge R. Christihill, Hon. PSA, APSA.

Rules are simple and few:

1. Pictures 8x10 or smaller must be finished and mounted; maximum mount size 12x18 inches.
2. Title may be on front, all other information on back (Maker's name on back only).
3. One print per maker may be submitted for each quarterly program.
4. No print will be accepted which has been hung in any international salon.

Things to be done by all participants:

1. Send your print addressed as follows:
To: The Photographic Society of America
c/o R. Hamlin Petty, Sr.
Director of Small Print Program,
7 S. Dearborn St.,
Chicago 3, Illinois.
2. Indicate on back of print: Name, address, club (if any), and photographic process.
3. Entry fee 25¢ per print if handled by parcel post, or 50¢ if print is to be handled by express. Foreign entries shall be sent by uninsured parcel post only. Foreign fees may be paid by International Postal Coupons.
4. Prints must be wrapped so that they can be returned in the original package.
IMPORTANT.

Additional things to be done by all PSA American and International Portfolio Members:

5. Indicate and list on back of print, name and number of each portfolio in which you are participating, and name of camera club.
6. Special credit will be awarded to each portfolio, and Portfolio Camera Club.
7. Special portfolio, and Portfolio Camera Club awards will be made at the conclusion of the four quarterly programs of each year.
8. For convenience in getting prints through customs, mark parcels:
Parcel Post Only
photographs for Exhibition Only
To be returned to Sender
Duty free under U. S. Tariff Act of 1930, Article 438, Par. 1631.
No Commercial Value.

Things to be done by us:

9. Prints will be judged and scored using the PSA Pictorial Division Judging Service.
10. You will receive, when your print is returned, the original report of each judge including score, and a report of the results.
11. Ten percent or more of the prints submitted will be judged as Honorable Mention and Honor prints.
12. Suitable awards to be made at the conclusion of four quarterly programs. Awards to be medals, ribbons and/or certificates.
13. Prints received too late for a quarterly program will be held for the next quarterly program.

psa

Camera Club

By H. J. JOHNSON, APSA
1614 West Adams, Chicago 1, Ill.

Club Services Extended

Overseas PSA camera clubs have been handicapped by time and distance factors and in many cases have been unable to obtain services. During the past season we have been working on this problem and have made sufficient progress to feel that by the end of the current season any PSA club anywhere will be able to obtain full service benefits. There will always be, of course, greater inconvenience and cost involved because of distances, but clubs will be able to enter the competitions, participate in circuits, etc., just as do the mainland clubs.

An example of the extended service is that of the judging of one of Hawaii's major print exhibitions. The report below well illustrates the opportunities now available for overseas clubs.

Long Distance Judging

PSA's Camera Clubs Committee has a new feather in its cap. It has conducted the first overseas judging of a complete print exhibition on record. And in the process it has set for itself a standard of performance that will be difficult to duplicate. Here is the story.

Out in Hawaii, where there is an active circle of photographers in some 20 major clubs and dozens of smaller groups, print judging chores have fallen pretty regularly to the same handful of experienced pictorialists.

The Camera Club of Hawaii, the territory's oldest, thought that it might be stimulating to have a change of pace in the judging and so asked the Camera Clubs Committee of PSA if the judging service of PSA were available for an overseas show.

"Why not," was the reply, "if you fellows are willing to pay the freight."

That was all the club needed. Dr. E. L. Ziesel, exhibition chairman, got to work on the Hawaiian end, and Karl Baumgaertel, APSA, of San Francisco, was assigned the job of lining up a panel of judges. He got K. V. Arntzen, APSA, and C. Stanton Loebel, FAPS, to sit with him on the panel.

Then the Hawaiian club thought it would be a good idea if the exhibitors could get a little comment from the judges on the prints. Baumgaertel said he could arrange it. When the prints were returned to Honolulu, they were accompanied not by a general comment on the show as such, but by a detailed analysis of every picture submitted, whether accepted or not.

This was possible because the entry list was not up to the usual number submitted due to the long wait until strike in the islands which cut off the supply of enlarging paper, and the general feeling of



Dr. E. L. Ziesel, left, chairman of the Camera Club of Hawaii exhibition committee, leads the discussion in the club's annual territorial exhibition at the Honolulu Academy of Arts. An honorable mention print by Milton T. Suzukiwa attracts the attention of Grace Custer, of the Indianapolis CC, who is teaching in the islands this year, and Margaret Nelson, member of the Camera Club of Hawaii. Picture by Murray Befeler, Photo Hawaii.

economic uncertainty prevailing in the islands at the time.

At any rate, Baumgaertel gave the island boys a lot to think about with his forthright comments on the prints and the show as a whole, and most of the exhibitors are taking advantage of the helpful hints to improve the general character of their work.

The club felt that the value of the mainland judging would not be fully appreciated unless some means could be found to share the comment with other photographers. Accordingly, the club had a review of the show for one of its meetings. Permission was obtained from the exhibitors to have the comment on the prints read, and that provided a starting point for discussion of the prints. (Prints not accepted were not included in this public discussion; they were gone over with a smaller group some weeks earlier.)

In general, the audience went along with the judges' comments, but there were a couple of points when brisk discussion developed.

The club and the exhibitors agree that the experiment was well worth the cost in shipping charges, and that the individual photographers who submitted prints have received help they never could have obtained in years of the customary type of island exhibiting.

This is just one more instance where PSA pays off. The Camera Club of Hawaii is more enthusiastic than ever about its PSA membership now.

PSA pays off for any club it will take advantage of the services offered, but you have to go after them. PSA is ready and willing to help but the initiative remains with the individual or the club wishing to take advantage of the many aids and services available through the PSA.

URBAN M. ALLEN

Club Notes

Twin City CC (Mich.) has found a new and fitting field in which an alert, well organized club can obtain publicity and

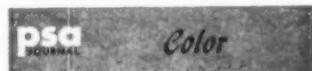
profit, and at the same time perform a service for its community. This field is that of the public travelog lectures. Twin City organized a series of six such lectures, called "Travel and Adventure," and brought to St. Joseph and Benton Harbor some of the country's greatest travel lecturers, including Burton Holmes. All details of the series were handled by the club.

Chicago Color CC found the PSA convention an excellent opportunity for bringing together associate and regular members in a special luncheon meeting. More than 30 members were present, with many of the associate members meeting regular members for the first time.

Triangle CC (La.) has devised a new award recognition which may be of special interest to clubs having color competitions. It is a certificate large enough to contain in a window pocket at the side a small color print reproduction of the winning slide.

The Detroit Photographic Guild knows what so many clubs do not know, that outside competition is the best way to avoid becoming ingrown. The Guild participates in the International Club Print Competition, the Club Slide Competition, the club slide circuits, *The Camera's* Print Competition, etc. And proof of the high quality level of its members is its high standing in all these competitions.

Central Ohio Council is backing an Art School course which includes sketching, anatomy, composition appreciation, and photography. This is good for the prestige of photography (and photographers!). Perhaps you could work out something similar for your area.



BY KARL A. BAUMGAERTEL, APSA
353-355 31st Ave., San Francisco 21, Calif.

Exhibitions

As was expected, with 12 or more color slide exhibitions having closing dates within a period of less than two months (September and October), a number of complaints were received saying that the Color Division should do something about spreading them out over a greater period of time. It was noteworthy that not one of the complainants had anything constructive to offer.

It should be explained that other than to suggest dates, where asked for before final arrangements are made, there is nothing the Color Division can do about this. We can't force the exhibition committees into taking some date that we might arbitrarily suggest, as some seem to feel we should.

In most cases there are circumstances that make the choice of certain dates either advisable or even absolutely necessary. Many color slide shows are held, sometimes in connection with print shows, in art museums or public buildings. Often the shows must be held at a time when space is available and, as such space is in

great demand and is usually furnished without charge, exhibition committees are sometimes told "take this date or else." Certainly no exhibition committee in its right mind is going to select a date at a time when a great many other shows are being held, if such a date can be avoided.

Some have asked why we can't have more shows in July and August. As most shows are held in metropolitan areas where a great many people, including both prospective audience members as well as the individuals who have to do the tremendous amount of work connected with exhibitions, are away on vacations, the mid-summer months have been found to be poor ones. Weather conditions also play an important part in many sections of the country as the heat in summer and stormy weather in December and January make exhibitions in those months inadvisable. The Christmas season is doubly a bad one because of the holiday activities as well as for climatic reasons.

Anything more that could be done in addition to what we are now doing would only be temporary, as color slide shows are increasing in number so rapidly that the condition which seems so extreme now will be quite the usual thing in the very near future. It looks like color slide makers will have to get busy and make some new pictures.

Monotony

For a number of years one of the most frequently heard complaints about monochrome print shows has been their sameness, that the same pictures appear in every show not only in different cities but year after year in the same city. This complaint is now beginning to be heard in connection with color slide exhibitions especially in those localities where more than one show a year is being held.

Where the same picture is shown, once in each city or in different cities outside the same metropolitan area, such complaints are certainly not justified. There is no reason why people in different areas should not be given the opportunity of seeing any worth-while picture, and the restriction proposed by some that only one acceptance per slide be allowed is ridiculous. There is one restriction, however, that has been adopted in some cities that should be generally adopted, and that is that once a picture has been exhibited in one show in that city, it is no longer eligible for submission to any other major show in the same city. Exhibitions that adopt this restriction should plainly print it on their entry blanks.

Exhibition committees find that apparently the same pictures previously accepted in a show held by the same group are again being submitted. It has always been an "unwritten law" and often a written one that once accepted a picture is not again eligible for submission to the same show in the years following. In the much older monochrome print exhibition field this has been so long established that it is well understood, but in the comparatively new color slide field this is not always understood. If exhibition committees have

been having trouble it is often their own fault, as they do not make this point clear in their entry blanks.

Like an old merry-go-round, this brings us back to the point at which we started, the question of sameness in shows. In some instances this is caused by what are otherwise honest variations of the same theme. More often it is caused by similar pictures of the same subject by different makers (we do have imitators and as judges are usually changed each year these imitations are not always recognized and probably would not be rejected for that reason anyway). Sometimes, and this is quite regrettable but unfortunately becoming increasingly evident in the monochrome shows and now in the color slide shows, some of the sameness in the pictures is caused by the submission of pictures having only superficial differences from those previously exhibited by the same maker.

These pictures are generally made of the same subject, often at the same time, as other successful pictures, the variation often being only a slight difference in camera angle. Such pictures usually awaken some memory on the part of a member of the exhibition committee but, as they are submitted under different titles, they are hard to check in catalogs of previous exhibitions and are allowed to get by. Actually, the submission of such pictures is entirely legal as they are "different" pictures in the strict interpretation of the word, but still it is reasonable to question the ethics involved. The whole thing resolves itself into a question of the individual's conscience, and as some photographers seem to have very little, we will probably always have this problem to contend with.

Entry Fees

As it is difficult if not impossible to send money out of many countries, exhibition entry blanks carry a clause waiving fees from foreign countries. Lately an increasing number of contributors in Canada have taken advantage of this clause, although it does not apply to them as they can send the small entry fee out of their country (most Canadians do so without the slightest difficulty). The easiest way, if no other is available, is just to include a Canadian dollar bill with the entry blank, which, while it may cost the exhibition a little something in exchange, is certainly better than sending nothing at all. Do not send stamps as they are useless. Where asked for an opinion the writer has notified exhibition committees that they are justified in treating entries received from Canada without an entry fee as they would entries received from any of the United States without the proper fee. Whatever action is taken is up to the exhibition to decide.

Changes

One of the difficulties in editing a column in a monthly magazine is that material must be prepared so far in advance that it is often out of date before it appears in print. No sooner had we pre-

pared the directory of individuals handling Color Division activities for our October column, than some of the people listed had to up and move, making the directory incorrect before it was mailed.

Those interested in the Exhibition Slide Sets in the eastern part of our country should now address Charles A. Kinsley at 423 Colebrook Drive, Rochester 12, N. Y.

Dennis Pett, who handles the Slide Study Groups for individuals, has also moved and should be addressed at Box 327, Roger's Center, Bloomington, Indiana. Incidentally, Mr. Pett is now making up a special Study Group for those interested in larger than 28x transparencies and has room for a few more members in the group. Mr. Pett also distributes the Membership Slide (28x), a very attractive means of dressing up your showings. If you want one send him 25¢ in coin plus a 3¢ stamp.

Coming Color Exhibitions

5th Chicago Nature, at Chicago Natural History Museum, Feb. 1-28. Deadline Jan. 16. Four slides or color prints, \$1. Forms: Blanche Kolarik, 2824 S. Central Park Ave., Chicago 25, Ill.

Philadelphia, Mar. 4-20. Deadline Feb. 6. Four slides, \$1. Forms from Chanty W. Davis, 346 Penn Sheraton Hotel, 9th and Chestnut Sts., Philadelphia 1, Pa.

El Camino, April 25-May 6. Deadline April 8. Four slides, \$1. Forms: Floyd L. Norrgaard, 206 S. Lake St., Los Angeles 4, Calif.



By LOUISE BROMAN JANSON, APSA
6252 S. Kedzie Ave., Chicago 29, Ill.

The fourth Nature Division slide competition was judged by Blanche Kolarik, APSA, Louis Braun, and Ralph Carlson. Of 112 slides entered, the winners were:

Medal Awards

"Milkweed Flowers," by Edward H. Bourne, Rochester, N. Y.

"Pelican," by F. E. Brickel, University Hts., Ohio

"The Violet Tip," by Al Suter, Chicago, Ill.

Honorable Mentions

"Prickly Pear Fruit," by Blanche H. Adams, Phoenix, Arizona

"Oak Apple," by Rev. H. Bielenberg, Oil City, Pa.

"Potato Bug Larvae," by Howard E. Foutz, New York, N. Y.

"Pasture Rose," by Henry M. Mayer, Cleveland, Ohio

"Male Towhee," by W. H. Savary, N. Plainfield, N. J.

"Lady Slipper," by Cyril F. Smith, Dartmouth, Nova Scotia

"Pause For Refreshment," by A. Stewart, Santa Barbara, Calif.

"Thistles," by Paul J. Wolf, Hawthorne, N. Y.

The next slide competition closes on March 15th, 1950. Entry forms may be obtained from the Division chairman.

Gathering Shells

Shellfish or mollusks are creatures of fantasy and beauty and their wide distribution on land and sea make them excellent subjects for the nature photographer looking for new material. Although countless numbers of mollusks have been described,

the scientific knowledge of shellfish is still in its infancy. Shell collecting is carried on by the scientist and is also recognized as a fascinating hobby for the casual naturalist. However, photographic collections of these interesting animals are not so common. The photographer inclined to pursue this field of natural science can make a definite contribution by taking pictures that are scientifically accurate and aesthetically pleasing. It he displays his work in museums via the avenue of nature exhibitions he can do much to focus public attention on these absorbing and colorful forms of animal life.

Mollusks are soft-bodied animals incased by mantles. These are tender coatings of living tissue which secrete the hard shell serving as the animal's skeleton. A close view of the shell structure shows that it is composed of three layers: an outer thin, protective layer; a thicker one composed of materials which are prismatic in form, and a smooth, shiny inner one which is sometimes pearly.

The shell is the guide which is used in the scientific classification of mollusks and for such purposes is comparable to the skeleton of vertebrates. It begins its development at an early stage in the existence of the animal and is usually never replaced or changed. As growth occurs, additions are made at the aperture, each one showing a stage of development. Thus, clearly recorded upon the shell is the life story. The distribution of shellfish is widespread ranging from the heat of the tropics to the extreme cold of the bottom of the ocean. Some land specimens enjoy the brilliant light of the sun, while others live in darkness on the sea beds. There are those that dwell in the rarefied atmosphere of mountain tops contrasted by those that inhabit extreme ocean depths under pressures of many tons per square inch.

Changes in temperature and humidity affect the range of land forms of shellfish since these factors govern plant life which provides their food. Also important is the acidity and alkalinity of the land or water. Mollusks do not live in abundance where acid conditions exist and those that do are usually thin-shelled. The opposite is true where lime is abundant.

Some varieties are inhabitants of freshwater and dwell within and along the margins of lakes and ponds, rivers and streams. The greatest numbers and the most fascinating types are residents of the seas and the oceans.

Mollusks are divided into five classes: the *Pelecypoda* or bivalves which include oysters, mussels, and scallops; the *Scaphopoda* or tooth shells; the *Loricata* or coat-of-mail shells; the *Gastropoda* or snails; and the *Cephalopoda* which include the octopus, squid, and nautilus.

The nature photographer can find interesting subjects in inland locations, but if an opportunity arises to walk the ocean beaches he will be delighted with countless colorful creatures assuming curious and beautiful forms. Low tide is an excellent time to search. During the period of the new and full moon there is a very low ebb tide. Then molluscan stations which

cannot be reached at ordinary low tides are accessible. After storms many dwellers of the deep are torn from their locations and thrown up on the beach. It helps to know where to look. Tiny shells are frequently attached to broken shells, pieces of wood, bits of coral, and seaweed. Small specimens are usually found in the ridge of debris left by a receding calm tide. Larger ones are discovered at the high tide line with coarser fragments.

If the photographer is not content with his luck as a beachcomber, he will have to know the surroundings a specific mollusk prefers in order to locate it. Some species attach themselves to the roots of trees; others can be found in mud. Some live in the salt flats; others choose the coral reefs. Some shellfish like sandy bottoms; others prefer grassy bottoms. Individually they have definite preferences regarding water depth.

While it is possible to follow the beach and shoot pictures as the specimens are found, usually considerable effort in carrying heavy camera equipment can be saved by collecting live subjects and taking them to one location to be photographed. It is easy to simulate natural surroundings by making a set up which includes sand or mud and other prop materials typical of the mollusks habitat.

9th Print Competition

Harry R. Reich has been appointed the new chairman of the future Nature Division print competitions. The next contest closes on January 15th. Four prints may be entered by each individual. The prints must be not smaller than 5x7 or larger than 16x20 either mounted or unmounted. There is no entry fee for members of the Nature Division. For all others the cost is 50¢ for each contest. Criticism of each print will be given if requested. The prizes consist of three silver medals and eight ribbon awards. The medal winning prints are reproduced in *PSA JOURNAL*. For complete rules write to Harry R. Reich, 286 Schemel St., N. Tonawanda, N. Y.

Coming Nature Exhibitions

Fifth Chicago at Chicago Natural History Museum, Feb. 1 through 25. Deadline Jan. 16. Prints and color slides. Entry form, Blanche Koltak, 2824 S. Central Park Ave., Chicago, Ill.

PJ DIVISION DIVIDEND

Every member of the PSA Photo-Journalism Division receives an extra dividend monthly in the form of a free copy of the *National Press Photographer* magazine. The PJ Division purchases copies for all members of the Division and pays for them out of divisional funds.

Any PSA member may receive this fine magazine devoted to press photography by joining the PJ Division and sending his dues to the Photo-Journalism Division, PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Penna.

Photo-Journalism

BY CLIFF EDOM, APSA
18 Walter Williams Hall, Columbia, Mo.

Robin Garland, the amiable "Graflex man," has been named P-J program chairman. He not only will tell us how we can better serve our members, but even now is giving thought to the P-J Division program at the Baltimore Convention.

The new executive committee of the Division consists of Joseph Costa, APSA, Chairman of the Board, National Press Photographers' Association, New York; Robin Garland, Technical Director, NPPA, Graflex, Inc., Rochester; A. Aubrey Bodine, FPSA, Baltimore, Md.; David Eisenhardt, APSA, New York; and Jack Wright, San Jose, Calif. Editor of the *P-J Bulletin* (to be issued quarterly) and the local Baltimore P-J convention chairman are also to be added to the committee.

H. A. "Hod" Schumacher, APSA, vice chairman of the Photo-Journalism Division, has been asked to serve with Dr. E. P. Wightman on the PSA Library and Historical Committee. Isadore Arnold Berger, APSA, heads the P-J nominating committee which is to name the new slate of officers to be elected next year.

Members of the P-J Honors Committee include: Don Loving, FPSA, Indianapolis; Joe Costa, APSA, Mel Woodbury, APSA, Oklahoma City; Robin Garland, Rochester; A. Aubrey Bodine, FPSA, Baltimore.

Another Photo-Journalism "first" came to pass recently with formation of the P-J Portfolio. Among the "charter members" we find these names: Jerome P. Spitzer, Clifford Beal, Ralph O. Brown, W. T. Smith, Rosita Gostin, S. D. Chambers, John P. Frey, Henry J. Mahlenbrock, Stanley Vlattas, Wm. W. Cross, Mary F. Voltz, Sag Kash, George F. Breitbach, Belle McMillen, and Isadore Berger, the smiling globe-trotter. States represented include: Pennsylvania, New Jersey, New York, Maine, Illinois, Minnesota, North Carolina, Georgia, Texas, Wisconsin and Michigan. Portfolio members range from not too advanced amateurs to well-seasoned free-lance workers. All are interested in making better pictures, and in improving their chances with editors.

Another bonus soon to go to members of the Photo-Journalism Division is a copy of the Annual Digest of the 1949 Short Course in News Photography. This valuable and interesting publication is being distributed by the P-J Division through the courtesy of Professor Alfred Crowell, and the School of Journalism at Kent State University, Kent, Ohio.

Yes, the Photo-Journalism Division is looking up. With some of the nation's top men to lead it, all that is needed to make it hum is our cooperation. We are sure our leaders can count on our continued support.

By VERA B. WILSON
343 State St., Rochester 4, N. Y.

Rochester Technical Section's current pastime is "Double or Nothing." Double the membership, that is. With about 500 members on the rolls, the Section went to work this season to make it 1,000. Latest word is that the goal is definitely in sight. (There's a drive on simultaneously for PSA and Technical Division members—and it seems to be producing results.)

* * *

A symposium on color photography made a noteworthy meeting for the Rochester Section in November. Starting at 3 o'clock on a Sunday afternoon, a crowd of 600 listened until it was time for a buffet supper and then went back for more.

These subjects were covered: Kodak Ektacolor and Pan Matrix Films; Improving the Permanency of Color Prints and Transparencies; Ansco Color Film for Professional Motion Pictures; The Kodak Flexichrome Process; "New England Autumn," the prize-winning 16mm Kodachrome motion picture which was done by Hamilton H. Jones, ACL, Buffalo, N. Y., and was voted one of the Ten Best of 1947 in the Amateur Cinema League competition, was an enjoyable feature.

* * *

On January 22 the Rochester Section will hear about "Photography under Unusual Conditions." That will summarize the wide range of uses—business, industrial, educational, scientific—to which photography has been put. It's sure to point out many unheralded jobs being done daily by photography. Probably will point up the fact that this is a scientific age, with photography in a cycle of expansion. Should be stimulating for people in the business. It's a good program suggestion for other Sections.

* * *

Dr. Frank G. Back of the Zoomar Corporation, research and development laboratory in New York City, told the New York Section recently about dramatic advances in the past decade in the art of making photographic lenses. His talk will be published in *PSA JOURNAL* in the near future.

* * *

R. C. Hakanson, chairman of the Cleveland Section, has mentioned the Cleveland Technical Societies Council. The Cleveland Technical Section is one of 43 engineering and technical member groups in it. Total membership is about 10,000. They are joined together "for the good of the engineering profession." The organization has begun to show results, according to "Hak." He will summarize its activities for a future *JOURNAL* issue. Perhaps there's the kernel of an idea for other cities where technical sections are active.



Paul Arnold, APSA

By VERA B. WILSON

"Like the cobbler's children with worn-out shoes," writes Paul Arnold of Ansco, "I haven't any recent photographs!"

The picture published here, however, is a reasonable likeness of the new Technical Editor of the *PSA JOURNAL* and Editor of the Technical Division's quarterly supplements.

Mr. Arnold will be responsible for: "Policies governing technical supplements and technical papers published in the *PSA JOURNAL*; assigning responsibility within the technical editorial staff for solicitation and preliminary editing of the technical papers; final selection of papers for publication; final approval with the Editor's cooperation, of papers after type setup."

His appointment was announced (victoriously, we might add) by Frank Carlson, APSA, Technical Division chairman.

Mr. Arnold is executive assistant to Dr. Herman H. Duer, APSA, technical director of the Ansco Division, General Aniline and Film Corp. His new editorial duties will be in addition to the large job he's doing for Ansco.

He's a westerner by birth . . . an easterner by business . . . a cosmopolite who knows photography from "wide angle" experience.

Born in Vancouver, Washington, 44 years ago, he is a product of Vancouver schools and Whitman College in Walla Walla, Washington.

Before settling into Ansco, he combined college publishing activities with photography, was a printer's apprentice, and a free-lance commercial photographer.

In 1930 he joined Agfa-Ansco's junior executive training course, went "through the mill"—film paper and camera plants, and administrative offices—and embarked upon a succession of jobs, all pointing upward. These included two years in professional sales . . . twelve years in film testing and quality control . . . ten years as manager of the film testing department (when Superpan Press, Superpan Supreme,

and Ansco Color transparency and Printon materials were readied for the market).

For the past three years he has been executive assistant, first to Dr. Lee Eckler, Works manager, and after his resignation from Ansco, assistant to Dr. Duer.

Mr. Arnold is a member of the Optical Society of America, Standards Council of the American Standards Association, and a Fellow of the Society of Motion Picture and Television Engineers. He has served on numerous technical committees and photographic standards committees and as Chairman of the ASA photographic committee on dimensional standards. He has lectured before camera clubs, technical societies and training groups and published technical papers on photographic subjects in the "SMPE Journal," "Standardization," "American Photography," and the old "Photo Art Monthly." He is an Associate in PSA.

Moreover, photography runs in the family. Mrs. Arnold, BA (before Arnold, that is) did an all-round job for professional portrait and commercial studio, sometimes doubling as model. She's still involved, especially in pictures of children. And there's ten-year-old Betsy who already owns two cameras and an album of creditable pictures!

Asked firmly to "loosen up and talk a bit about yourself," Mr. Arnold said: "My photographic endeavors cover the range from miniature cameras to $3\frac{1}{4} \times 4\frac{1}{4}$ and 16mm home movies. Never exhibited in salons and never photographed a nude older than 7 years but have many large albums of contact prints and enlargements covering the years when 700 to 1000 negatives were cataloged annually. Now mainly concerned with a collection of 24 x 36mm and 2 x 2 inch color slides and a number of 16mm film reels in black-and-white and natural color."

The Arnolds live high on a hillside overlooking the confluence of the Chenango and Susquehanna rivers in the heart of Binghamton, N. Y. The grounds have been made into a many-terraced garden for the enjoyment of the family's two f's—flower-growing and *photography*.

TERRITORIAL COLUMNS

South and Southwest

By C. L. HEROLD
3601 Tanglewood Rd., Houston 5, Texas

A new intra-state organization of camera clubs has been formed in this Territory, the charter members being the camera groups in Port Arthur and Orange in southeastern Texas, and Lake Charles in southwestern Louisiana. The organization bears the impressive title "Associated Camera Clubs of the Sabine Area," the name Sabine coming from the river which forms the boundary between the two states in this region. Billy Gabbert of the Lake Charles CC is temporary chairman, and judge

Thomas F. Porter, another good friend of ours from the LCCC, is supplying the legal know-how in preparing the charter. These three clubs form the nucleus of what will gradually be expanded into a larger group, including other clubs in the area. Present plans call for three meetings a year, the location being rotated among the member clubs. Best wishes to the ACCSA!

A life membership in the Asheville (No. Car.) Photographic Society has been awarded to Mrs. Mel Cipar, wife of the president. Unusual? Yes, in a way, but read on. Although not previously a member of the APS, Mrs. Cipar volunteered her services as secretary of the successful 1st Asheville International Salon and did such a good job that APS decided to confer upon her their highest honor. This is certainly a new slant on "darkroom widows." Mention of the APS calls to mind the strong interest there in color slides work, including a monthly competition and analysis. However, from what we have seen of the APS black-and-white prints, they haven't forsaken the latter for color. It's just plain versatility.

The Corpus Christi (Texas—as if a lot of you ex-Naval Air boys don't remember) CC pulled off a very neat stunt for a night field trip. They arranged with the local Chamber of Commerce to have the downtown buildings lighted up for one hour on a designated night. Then, from their respective vantage points, including some with the waters of Corpus Christi Bay as a reflecting foreground, the CCCC members went to work, exposing an unestimated amount of film during that hour. A number of the resulting prints were published in the local papers, and the Chamber of Commerce is using some of the shots for publicity folders.

Chester Hill is the editor of the Baton Rouge (La.) CC *Lights and Shadows*, that fairly new, but up-and-coming publication from the capital of the Pelican State. Incidentally, if any of you visit Louisiana, don't fail to include time for shooting the interesting country in and around Baton Rouge, in the heart of the old plantation country.

And, speaking of plantations on the Mississippi—about 20 miles downstream from Baton Rouge, as the catfish swims, and on the opposite bank of the river is Plaquemine, home of the Bayou Country CC. Several Baton Rouge CC'ers regularly attend the BCCC meetings, and vice versa. The nice line up of BCCC programs, field trips, exhibitions, and other regular features is just more proof that the larger clubs in the big cities don't always have it over the smaller clubs. Grace de la Croix Daigre is president of the Plaquemine group. She will be a judge for the 1st Louisiana Amateur Photographic Salon and Competition in January, in addition to the four other jury members mentioned in this column last month. Incidentally, the first one-man-show of photography hung in the galleries of the Louisiana Art Commission in Baton Rouge, sponsors of the above mentioned salon, was by Mrs. Daigre. She also has a 50-print travelling show on the road under the LAC label and colors.

In one of the bulletins received recently from a South & Southwest club, there was a comment on one of the members who holds the "thankless job" of program chairman. Your editor does not know this club personally, but the situation described is only too true in too many clubs, regardless of size or location. After an interesting and stimulating program, how many of us take a minute or two, before going home, to go over to the program chairman (who is probably busy gathering up prints, or performing some other chore) and say, "Certainly enjoyed the program tonight, Joe," or "Nice job, Charley," and offer a smile and our hand? Well, it's something to think about, anyway.

The new "Veep" and program chairman of the Dallas CC is Larry Kelly, replacing Virgil Brown who resigned to move to Missouri. Sorry to see you leave Texas, V. B., but one of the advantages of PSA is that it covers all 48 states, and lots of other territory, so you'll soon be at home (photographically) again.

On the occasion of the 1949 Louisiana Sugar Cane Festival, held annually at New Iberia, another (the third) successful photographic contest and exhibition was held. Cash prizes and ribbons were awarded in 13 divisions, including color. The judges, Miss Grace Moore and Leon Trice, Sr., of New Orleans, were entertained at the Bayou Teche home of Mr. & Mrs. Carroll Martin, who handled arrangements for the show. A feature of the exhibition was a one-man-show of prints by Paul Linwood Gittings, FPSA, of Houston.

The XVIII Annual Minneapolis International beckoned way down south of the border—TACO, Mexico, to be specific—to get some of their judging talent for the pictorial division. And, none other than Gordon C. Abbott, FPSA, was the man beckoned to, with affirmative results.

With a "Girls" competition set for January, Eddy Hall and Major J. H. Boykin of the Fort Worth Photographic Society are reported to have been working intently on this subject all during the fall, while C. F. Swenson, president of FWPS, and Tom Romaine have been engaged in shooting night bloomers. On good authority, we understand that Swenson's and Romaine's efforts have absolutely nothing to do with the aforementioned competition. Their subject matter has been night blooming Cereus.

Clark Hogan is the new president of the Oklahoma CC in Oklahoma City, being backed up by vice-president L. M. Jones, secretary Inez Jones, and J. D. Winbray as treasurer. Winners of the OCC 1948-49 competitions were Tom Sorey (fellowship class), Clark Hogan (associateship class), and Mrs. C. B. Cochran (color). Each won a handsome equipment prize. (Every time your editor thinks of photography in Oklahoma, he wonders if any club in the Sooner state has ever had a competition limited to prints titled "Oh, What a Beautiful Morning" from the song in the famous musical "Oklahoma?" The more you think about it, the more it appears to have possibilities. How about it?)



By NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

Plenty of camera clubs have portrait lighting demonstrations. When the program director can't think of anything else to do, he persuades some local professional to come around to the meeting and show how he uses the lights. And in recent months, quite a few clubs have had demonstrations of the Polaroid Camera. So far so good, but did you ever hear of combining the two? That's what they did at a recent meeting of the Boston CC. Paul Davis, noted Boston professional, combined with a representative of the Polaroid Corporation to show the dos and don'ts of portrait lighting. They would arrange a set-up, snap the shutter and a minute later there was a picture to show the actual results for all to see. Quite a combination.

The Brattleboro (Vt.) CC has completed a notable project. Members donated to a fund this fall which they used to buy a set of photographic books. These were presented to the library in the memory of Harry Haskell, a member recently lost. Surely it was a fitting and thoughtful way to honor the memory of a departed friend, and one other clubs might adopt. It would be especially appropriate for clubs in smaller communities where the libraries haven't the funds to provide many books on photography.

What is believed to be the first one-man show of natural color prints in New England was shown in October at the Robert Hull Fleming Museum in Burlington, Vt., under the auspices of the Burlington CC. The prints were made by PSA member, Dr. Charles E. Perkins, of Washington, D. C., who is a nationally known scientist in the fields of physics and biochemistry. Long ago he adopted photography for a hobby and the past few years has had wide recognition for his color prints. His subjects ranged from flower and butterfly close-ups to the beach at Tahiti and the rocks on the Gaspé Coast. Roger Conant, President of the Burlington CC, arranged for this exhibit.

About 30 members of the Hartford County (Conn.) CC, forsook their usual meeting place in West Hartford, and journeyed to New Haven to inspect the new studio opened there by Paul Sperry in association with Alfred Cheney Johnston. Paul is well known for his color work and his PSA activities, and Cheney Johnston is famous for his Hollywood glamour portraits of a few years back. Both are members of the Hartford County CC. The new studio is a large and fully equipped affair for handling advertising work in color. There were a couple of models on hand for the evening and the boys had fun working with a big studio set-up.

The Bridgeport (Conn.) CC had a chance to learn about mechromore from a member of a neighboring club when Henry W. Barker came up from Stamford and demon-

strated the process at one of the fall meetings.

Henry E. Gerrish, of Hartford, Conn., provided the main feature for the November meeting of the Amherst (Mass.) CC, by showing a set of slides called "Cape Cod Holiday."

For its November meeting, the Berkshire Museum CC, of Pittsfield, Mass., presented a speaker well known to many New England camera clubs. Barbara Green, APSA, came up from Brooklyn and ingratiated herself to a large audience with her talk, "New Prints for Old." Regular attendance was augmented by visitors from clubs in the nearby towns of Albany, Troy, North Adams and Bennington.

The North Shore CC, of Beverly, Mass., gained a jump on the PSA Convention when it presented one of the Convention's featured speakers about a week before the St. Louis conclave. A. C. Shelton, from Anso, in Binghamton, N. Y., showed his color transparencies to a gathering which broke all records for attendance.

We've heard of a new way to play the "Stump the Expert" game. It's the way they did it at a meeting of the Connecticut Valley CC, of Hartford, and the "expert" was Raymond LeBlanc, whose writings on the technical side of photography in the C. V. CC "Bulletin" have long established him as an authority. They started Ray off with a kitty of five dollars in hard money, and whenever anybody popped him a technical question he couldn't answer, he had to kick back half a dollar to the questioner. Ray was armed with a small-size library for reference, but even so, they got most of the five away from him before the evening was over.

We end with the sad story of an executive in one of the large Hartford insurance companies. Being a skilled photographer who likes to enter contests, he sent an entry to that "Smile of Pleasure" competition run by a certain brewing company. He won a prize, too, a couple of hundred dollars, with an additional award because the company wanted to use the picture on billboard posters. But here's the sad part. He had to turn the whole thing down because the model didn't dare sign a release. He knew the insurance company wouldn't want one of its executives plastered on the billboards enjoying beer. You see, it was a self portrait!

BOOK REVIEWS

MAKING BETTER MOVIES, The A.C.L. Movie Book, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y., 311 pages, 5½ x 8½, paper, \$3.00, 1949.

This is the second revised edition of a handbook published by the League originally in 1933. It is intended as a guide for beginners in movie making, but contains many helpful tables and sections for advanced amateurs. The recent edition has been greatly expanded in the section on color photography, which includes an ex-

cellent series of recommendations on indoor lighting.

A worthwhile feature of the text is the insertion of numerous illustrations which are actual frame enlargements from well known amateur movies. Drawings and diagrams have been included where needed to make the text clear. Ralph E. Gray, APSA, and Frank Gunnell, APSA, both members of the MP Division, are represented by frame enlargements.

"*Making Better Movies*" is a book which can be added to any movie maker's library with confidence. Its price, in these days of high priced photographic books, makes it by comparison with most of the others a meaty, outstanding bargain.

N. B.

PHOTOGRAPHY YEAR-BOOK 1950, edited by Harold Lewis, published by Photography, London, available from Rayelle Foreign Trade Service, 5700 Oxford St., Philadelphia 31, Pa., 288 pages, 7½ x 9½, illustrated, cloth, 1949, \$5.00 postpaid.

Text in English, French, Spanish, and German, plus photographs from America, Britain, France, Italy, Holland, and Sweden give this well-printed third post-war annual a truly international flavor. Informative and inspirational are current photographs from six nations, plus meaty articles on architectural, aerial, and color photography, portraiture, and photomicrography of insects.

There is the customary comment about America excelling in youthfulness, numbers, technical ability, and equipment, but otherwise the reader can gain a great deal from the text and, especially, from viewing the pictures and discovering what is being done in other places. Indeed, the variety of pictures and subjects borders upon the tremendous and should satisfy everyone, including those who look down their noses at salons and demand pictures-with-meaning. The normal photographers, and even non-photographers who like to look at pictures, can spend many an enjoyable hour with this volume and come convincingly to the conclusion that this old world certainly is interesting and it surely is nice that there are cameras around to present, interpret, or record little pieces of it.

FEININGER ON PHOTOGRAPHY, by Andreas Feininger, Ziff-Davis Publishing Co., 350 5th Ave., New York, 409 pages, 8½ x 11, illustrated, board, \$15.00, Nov. 1949.

When an architect forsakes his t-square for the camera, then turns professional photographer, and then decides to distill 20 years of photographic experimenting into a book informative both to amateurs and professionals, something is likely to happen. What happened this time is the publication of a monumental, positively encyclopedic Feininger which comes about as near to getting this outstanding photographer between covers as ever is likely.

Feininger insists that photography is an art. Essential to its successful practice as

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such are certain techniques, which are the means to the end of good photographs. In this voluminous book Feininger tells the why, the how, and the when of steps photographically necessary, and recommends methods and equipment which he has found advantageous.

From the first chapter on "The Makings of a Photographer" to the 16th, which covers "Conclusions and the 'Photographic' Techniques," there is Feininger and photography in every paragraph. Every paragraph is dedicated to the purpose that the photographer shall learn equipment and techniques so completely that he shall practice his art and make his pictures capably and well. Embellishing the Feininger words are the Feininger pictures, all of which prove that the author is not talking through the Feininger hat—and that he knows whereof he speaks.

Close analysis might establish that there's little in this book, except Feininger, not to be found in other books. Yet in few other volumes are the data presented so practically, so simply, and, above all, so palatably. This is a weighty book, in every sense of the word.

GRAPHIS 27, a magazine, Amstutz & Herdeg, Graphic Press, Zurich, available from Dr. Charles Heitz, 16 West 90th St., New York, 92 pages, 9 x 12, illustrated, paper, \$14 for six numbers, \$26 for 12.

Slick-paper magazine covering the graphic arts, with text in English, French, and German, this publication is fascinating for those interested in photography and related arts, such as posters, lettering, drawings, books, etc. In Issue No. 27 Will Burtin discusses "Integration, the New Discipline in Design," wherein he establishes the premise that visual communications are based upon the realities of man, light, color, texture, space, motion, time, and science, and describes attempts at human control over creative impulses. Interesting also is an article by Walter Kaech on lettering with special reference to running hand and drawn characters.

SOUTH AFRICAN PHOTOGRAMS OF THE YEAR 1950, edited and published by A. D. Bensusan, APSA, 91 10th Avenue, Highlands North, Johannesburg, South Africa, 62 pages, $7\frac{1}{2}$ x $9\frac{1}{4}$, illustrated paper.

This book incorporates the Springbok Annual of Photography, and reveals what is going on photographically in South Africa, with Dutch and British overtones. It contains informative articles on South African photographers, child portraiture, and marine photography. There are also comments on the 13th South African Salon, with sidelights on entries from America.

NEWS & NOTES

Eastman House

George Eastman House, Inc., in Rochester, N. Y., opened to the public on November 9th.

Mary Pickford and Admiral Richard E. Byrd were "headliners." But the day was filled with the coming and going of hundreds of visiting luminaries—photographers, editors, foreign dignitaries—and, of course, virtually all of the city of Rochester.

George Eastman House is a spacious mansion on Rochester's wide, tree-studded, principal residential street. It was built and occupied by the founder of Eastman Kodak Company. Since Mr. Eastman's death in 1932, it has been the residence of the president of the University of Rochester. By joint action of the University, Eastman Kodak Company, and

FOREIGN DUES

The PSA Board of Directors has ruled that annual dues for foreign members—those residing outside of the United States—shall remain at the old figure of \$5.00 in U. S. funds per year, plus \$1.00 for each division affiliation. In other words the recent increase in PSA dues will not affect foreigners.

The Board has also established a special Family Membership for husbands and wives with dues of \$15.00 per year. Complete information may be obtained from PSA Headquarters.

The official resolutions of the Board will be published in a future issue of PSA JOURNAL.

New York State Board of Regents, it now becomes a "public educational institute."

Midst the bright lights and bulb-flashing of magazine and newspaper photographers, television technicians, and radio people, the institute was formally opened.

A strip of motion picture film, stretched across a broad staircase, was cut to signify the official opening. Brief talks by leading citizens preceded the actual film-cutting by Kodak President Thomas J. Hargrave.

An afternoon session highlighted talks by the following: Edward Steichen, director of the photographic department, Museum of Modern Art; John G. Mulder, APSA, PSA president; Earl L. Sponable, president, Society of Motion Picture Engineers; Charles G. Clarke, president, American

Society of Cinematographers; Col. George W. Goddard, chief of the photographic laboratory, engineering division, Air Force Air Materiel Command, Dayton, Ohio; Dr. Douglas A. Spencer, past president, Royal Photographic Society; Dr. Marcel Abrilat, representing the French Photographic Society.

The evening program brought forth a gala crowd to fill Rochester's Eastman Theater. The program featured Miss Pickford, Admiral Richard E. Byrd, University president Alan Valentine, and Dr. Mees.

The purpose of George Eastman House, Inc., is "to further the knowledge of photography's means, accomplishments, and potentialities in every field."

Its collections of exhibits, facilities for exhibitions, demonstrations, and lectures should make it a national and international center for the photographic world.

Dr. C. E. Kenneth Mees, Hon. FPSA, Eastman Kodak's renowned researcher, is president. Brigadier General Oscar N. Solbert is director. Beaumont Newhall, formerly of the Museum of Modern Art, is curator.

George Eastman House, Inc., now is open to the entire photographic world.

Obituaries

Word has been received of the death of the following PSA members:

Byron H. Chatto, Hon. PSA, Pittsburgh, Pa—a Charter Member and former PSA Secretary

Mrs. Frances Robson, APSA, of Vina, Calif.

Richard B. Bean, Worthington, Ohio



OXEN

José Rivera Turmo, Madrid, Spain

PSA Journal

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INDEX TO PSA JOURNAL FOR THE YEAR 1949

No. 1—January 1949	Pages 1-90	No. 7—July 1949	Pages 395-442
No. 2—February 1949	" 91-146	No. 8—August 1949	" 443-486
No. 3—March 1949	" 147-202	No. 9—September 1949	" 487-534
No. 4—April 1949	" 203-246	No. 10—October 1949	" 535-578
No. 5—May 1949	" 247-342	No. 11—November 1949	" 579-734
No. 6—June 1949	" 343-394	No. 12—December 1949	" 735-780

General Subject Index

A

Agricultural Education, Motion Pics	459
Amateur Photo., Present Position of	679
Animal Photography	622
Art of Elimination	417

B

Big Pictures of Small Subjects	702
Bodine, A. Aubrey	752
Book Reviews	19, 29, 106, 163, 217, 269, 271, 360, 365, 392, 451, 458, 479, 586, 590, 592, 773
Bookshelf, Darkroom	161

C

Camera Clubs	155
Hawaii	463
Television	574
Camera Shake	749
Case Against Salons	158
Catkins for Color	164
Chatto, Byron H.	649
College Bulletin Covers	617
Collotype Photo Gelatin Printing	Color
Make The Most Of It	507
Making Duplicate from Color	Transparencies
Organizing & Exhibiting	14
Transparencies	699
Travlogue of Seasons	697
Who's Who in Color Slide Photo	525
Color Correction by Masking	72
Control for Purist	743
Control of Tone Reproduction in	Lithography
Lithography	65
Corps of Engineers, Field Map Reproduction in	497
Creative Photography	644

D

Darkroom	461
Darkroom Bookshelf	161
Dependence of Latensification Upon	Degree of Development
Degree of Development	688
Development by Resorcinol	136
Direct Positive Processing of Kodak	Blue Base Reversal Films
Blue Base Reversal Films	382
Duplicates from Color Transparencies	14

E

Equipment	53, 98, 158, 210, 256, 350, 402, 449, 491, 542, 727, 739
Expression of Impression	101
F	
Factors Effecting Sepia Tone	684
Fashion Photography, Outdoor	637
Field Map Reproduction in Corps of	Engineers
Engineers	497
Flower Photography	629

Folio, The	40, 111, 171, 227, 275, 371, 421, 467, 515, 563, 717
Football Motion Picture Photo	509
Fundamentals of Photomechanical Reproduction	60

G

Getting Close To Nature	546
Gittings, Paul Linwood	615
Glamorize Your Home Town	605
Graphic Arts	617
Collotype, Photo Gelatin Print	617
Color Correction by Masking	72
Control of Tone Reproduction in	Lithography
Lithography	65
Fundamentals of Photomechanical Reproduction	60
History of Photographic Text Composition	62
Xerography	80
Gray, Ralph E.	416
Guggenheim Fellowships	211

H

Hawaii—Land of Color	155
High Speed Flash	242
Historical	62
Kodak Research Lab	407
Photographic Text Composition	62
Photoprocess in 1948	7
How To Start Movie Club	414

I

Improving Permanency of Color Film & Transparencies	682
Index to PSA JOURNAL, 1949	775

J

Janson, Louise Bromann	362
----------------------------------	-----

K

Keep It Clean	461
Kodak Research Lab	407

L

Lenses and Sharpness	745
Light, Shadow & Black Cats	609

M

Make The Most Of It	507
Masking	758
Moth Photography	625
Motion of Hand-Held Camera	241
Motion Pictures	
Big Pictures of Small Subjects	703
Football	509
How To Start Movie Club	414
In Agricultural Education	459
Photometric Calibration Lenses	139
Question Box	169, 225, 365
Ralph E. Gray	416

Report on Recorded Program	218
Requirements for Movie Making	363
Television Photography	169
Ten Million Frames Per Second	23
Them Was The Days—Part 2 & 3	17, 166
Western Wonderland	219

N

Nature	
Animal Photography	622
Catkins for Color	158
Flower Photography	629
Getting Close To Nature	546
Moth Photography	625
Who's Who	568

O

Optics	
Lenses and Sharpness	745
Photometric Calibration Lenses	139
Organizing & Exhibiting Transparencies	699

P

Photo Plates in Nuclear Physics	193
Photometric Calibration of Lenses	139
Photomicrography, Amateur	213
Photoprocess in 1948	7

Pictorial

Art of Elimination	417
Case Against Salons	749
Control for Purist	743
Expression of Impression	101
Glamorize Your Home Town	605
Hawaii—Land of Color	155
Light, Shadow & Black Cats	609
Planning Photo In Nat'l Park	353
Print Analysis—“Crazy Pattern”	607
Salon For City of “X”	503
Salons Can Point Way	21
Saving PSA Light Box	107
South African Photography	265
There'll Be Some Changes Made	596
Western Wonderland	219
What Do They Use	611

Planning Your Photo In Nat'l Park	353
Print Analysis “Crazy Pattern”	607
Professional, So You're Turning	357
Proposal for Emulsion Speed Ratings in Decibels	439

PSA

Acquires New Headquarters Bldg	708
Advantages of Membership	271
Annual Membership Meeting	53
Annual Council Meeting	54
Annual Reports	552
Constitution & By-Laws	355
Convention News	403, 453, 494, 544
Directory of Camera Clubs	328
Directory of Members	285
Directory of Industrial Members	338

Directory of Officers & Committee..	278	Progress Medal Award.....	406	Improving Permanency of Color Film and Transparencies.....	682
Divisions		Society's Officers & Directors.....	457	Masking	758
Camera Clubs..	44, 118, 178, 237, 369, 437, 474, 527, 571, 725, 768	Territorial Columns..	47, 121, 185, 233, 366, 428, 476, 532, 559, 726, 771	Motion of Hand-Held Camera.....	241
Continental Print Contest..	28, 571	Treasurer's Report.....	548	New American Standard Z38.2.6 for	
Color ..	45, 118, 179, 237, 377, 436, 473, 525, 570, 723, 768	R		Photo Exposure Meters.....	482
Motion Picture.....	16, 225	Rapid Processing of Films & Papers..	130	Photo Plates in Nuclear Physics.....	193
Nature ..	45, 120, 177, 238, 378, 436, 474, 529, 769	Report On Recorded Lecture Program.	218	Photometric Calibration of Lenses.....	139
Photo-Journalism ..	46, 119, 178, 236, 369, 435, 530, 724, 770	Requirements For Movie Making.....	363	Proposal for Emulsion Speed Rating	
Pictorial		S		in Decibels	439
The Folio ..	40, 111, 171, 227, 275, 371, 421, 467, 515, 563, 717, 763	Salon For City of "X".....	503	Rapid Processing of Films & Papers.....	130
Honors Committee ..	105	Salons Can Point Way.....	21	Sharpness of Photographs.....	137
Honors List ..	711	Saving PSA Light Box	107	Ten Million Frames Per Second	23
In Memoriam (C. B. Phelps) ..	99	Sharpness of Photographs.....	137	Testing of Photographic Shutters	84
Letters to Editor ..	365, 584	Singing Pictures	668	Television Brings Opportunity	463
Message to Members ..	405	South African Photography	265	Television Photography	169, 269
National Lecture Tour ..	741	Standard Z38.2.6 for Photo Exposure		Ten Million Frames Per Second	23
New Cornerstone Membership ..	709	Meters, New American	482	Testing of Photographic Shutters	84
News & Notes ..	124, 381, 712, 774	T		Them Was The Days—Part 2 & 3 ..	17, 166
Official Notices ..	56, 190, 240, 271, 433, 478, 532	Technical		There'll Be Some Changes Made	596
Personalities		Dependence of Latensification Upon		Try A Travelogue of Seasons	697
A. Aubrey Bodine ..	752	Degree of Development	688		
Byron H. Chatto ..	164	Development By Resorcinol	136	W	
Paul Gittings ..	613	Direct Positive Processing of Kodak		Western Wonderland	219
Ralph E. Gray ..	416	Blue Base Reversal Films	382	What Do They Use	611
Louise Broman Janson ..	362	Factors Effecting Sepia Tone	684	What's New	33, 98, 153, 210, 256, 350, 402, 449, 491, 542, 727, 739
Chester W. Wheeler ..	465	Field Map Reproduction in Corps		Wheeler, Chester W	465
		of Engineers	497	Who's Who in Color Slide Photo	525
		Graphic Arts Supplement	59	Who's Who in Nature Photo	568
		High Speed Flash	242		
		X			
		Xerography	80		

Index to Contributors

Allen, Urban ..	155	Heller, Charles ..	548	Pease, D. Ward ..	611
Barrett, Nestor ..	225, 365	Henle, Fritz ..	637	Peters, Margaret L ..	161
Baumgaertel, Karl ..	463, 473, 525, 570, 723, 768	Horn, George ..	596	Quitt, Louis ..	625
Bielenberg, Rev. Herman ..	117, 179, 237, 377, 436	Hunter, Vincent H ..	219	Richterkessing, Frank ..	414
Bing, Joseph M ..	406	Hunting, C. A ..	72	Rohson, Frances ..	265
Blaha, George W ..	45	James, T. H. ..	136, 688	Rossell, Robert E ..	497
Blay, Cecil J ..	743	Janson, Louise B ..	45, 120, 177, 238, 378, 436, 474, 529, 568, 769	Russell, H. D ..	382
Bruno, M. H ..	65	Johnson, G. F. ..	459, 697	Sadler, Albert ..	213
Buffum, Jesse ..	17, 166	Johnson, H. J. ..	44, 118, 178, 237, 369, 437, 474, 527, 571, 725, 768	Savage, Chas. A ..	357
Campbell, J. W ..	417	Jones, Sted ..	461	Scales, Victor ..	208, 596
Chambers, Stuart ..	709	Jorgensen, G. W. ..	65	Schaffert, R. M ..	80
Chase, W. E ..	532	Kaprelian, Edward ..	137	Sheldon, Henry ..	622
Chiesa, Dom ..	629	Kingsbury, D. ..	101	Shigeta, H. K ..	607
Clancy, Edward P ..	241	Lankes, L. R. ..	84	Stimson, Allen ..	482
Coles, Charles H ..	363	Le Blanc, Raymond J. ..	745	Townsley, M. G ..	139
Crabtree, J. F ..	130, 382	Lerner, Harry ..	617	Tuttle, Harris B ..	169, 509
Current, Ira B ..	684	Le Sage, W. Dovel ..	21, 717, 763	Unseld, Robert H ..	703
Deschin, Jacob ..	33, 98, 153, 210, 256, 350, 402, 449, 491, 542, 644, 739, 727	Levenson, G. I. P. ..	136	Vanselow, W ..	688
Duffield, S. H ..	84	Loessel, E. H. ..	14	Vondell, John H ..	649
Edom, Clifton C ..	46, 119, 178, 236, 369, 435, 530, 724, 770	Mackey, E. S. ..	682	Webb, J. H. ..	193
Farr, Willard ..	158	Matthews, Glenn ..	7	Weisglass, Carl P. ..	439
Freund, H. R ..	62	Mees, C. E. Kenneth ..	407	Wilson, Vera ..	129, 239, 771
Friedman, Joseph S ..	758	Meister, Frank ..	605	Wolf, Paul J ..	507
Gardner, R. W ..	60	Miller, H. A. ..	382	Wright, Jack ..	164, 353, 362, 416, 465, 503, 613, 752
Gibson, H. Lou ..	107, 546, 668	Milne, G. ..	23	Wright, Sewell P ..	40, 111, 171, 227, 275, 371, 421, 467, 515, 563
Hamilton, Donald ..	749	Morse, H. G. ..	242	Wyland, E. E ..	699
Hatty, Mildred E ..	269	Mulder, John G. ..	405, 679		
Haz, Nicholas ..	609	Norbury, Alfred S. ..	218		
		O'Brien, B. ..	23		
		Oelman, P. H. ..	108, 711		
		Oughton, C. D. ..	80		



PERFECTION

R. K. Sen, Calcutta, India

From The 11th Annual Kodak International Salon of Photography



CAMEO

— by **Edward Gray**,
Buffalo, New York.
First Prize
Kodachrome in
the First Section,
1949 Grand Leica
Triple Competition.
Taken with Leica IIIC
Camera with 135mm.
Hektor lens at f:6.3;
1/60 second exposure.

"Inasmuch as this was the very first contest that I ever entered I was very surprised — and very pleased — to have taken first place. However, your award has given me the encouragement so necessary to a tyro, who generally feels that contest editors 'favor 'big name' entries."

Edward Gray

Easy to take!
...with a *Leica* *

It's true, all right, that Leica is the camera long favored by professionals. But, it's just as true that, with a Leica, you don't have to be a pro to get professional results. Letter after letter like the one we quote above from a recent contest winner points up the basic *simplicity* of Leica photography.

All you need to start with is a Leica with a 50mm. lens, a good exposure meter and some 35mm. film. Once you've learned the simple Leica technique, you can count on getting

pictures that do *fullest* credit to your photographic talent . . . with far more convenience and at *less expense*.

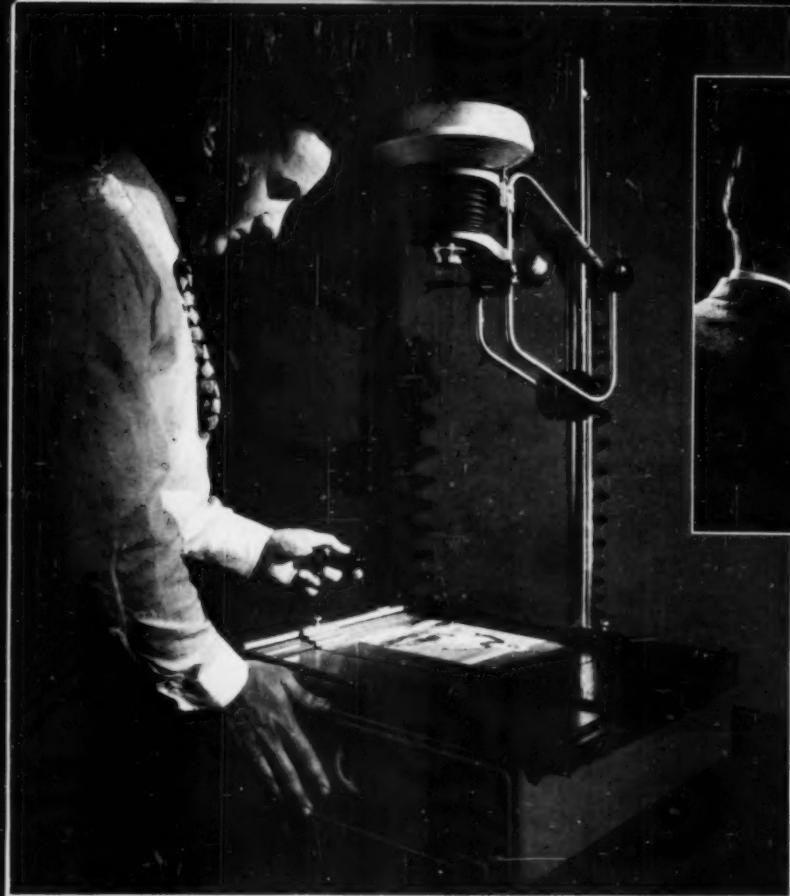
And best of all, when you graduate to a Leica, you own a camera that you *can't* outgrow. For Leica's unique range of more than 200 valuable accessories leaves the way wide open to almost every field and phase of modern photography. And additional new accessories always keep your Leica abreast of every worthwhile innovation.



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It takes negatives up to $2\frac{1}{4} \times 3\frac{1}{4}$ and, with accessories, may also be used as a view camera, for making copies or for extreme close-up work. Because of its precise construction, it is particularly adapted for color work. The base, besides containing the instantaneous "off-on" lamp-actuating equipment, also has a built-in negative- and paper-storage compartment with a lighttight, spring-controlled door.

Ask your Kodak dealer to show you the new Kodak Flurolite Enlarger

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